

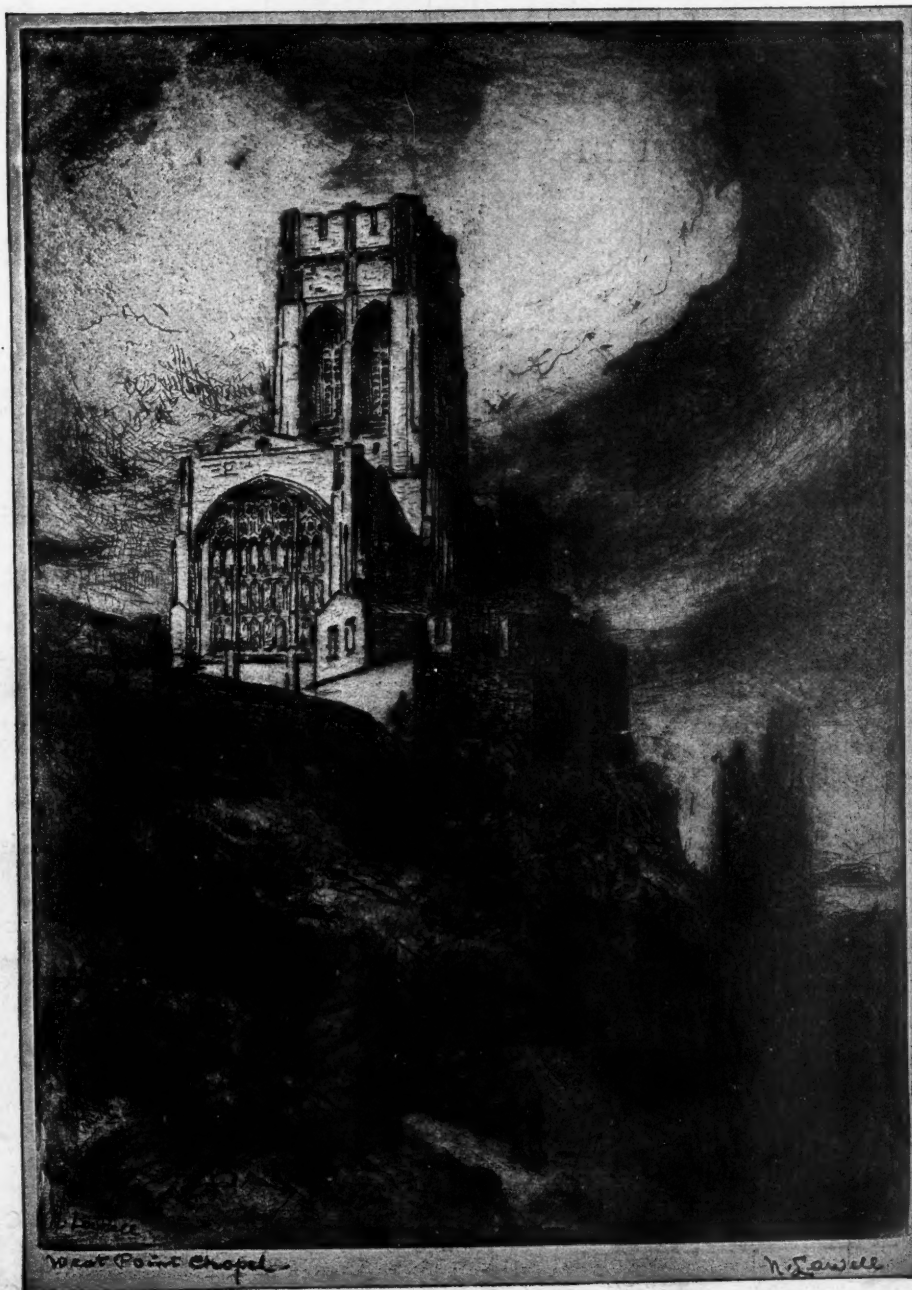
MUSIC & DRAMA

indexed

NOV 6 1925

DETROIT.

# The AMERICAN ORGANIST



NOVEMBER 1925

VOL. 8 - No. 11

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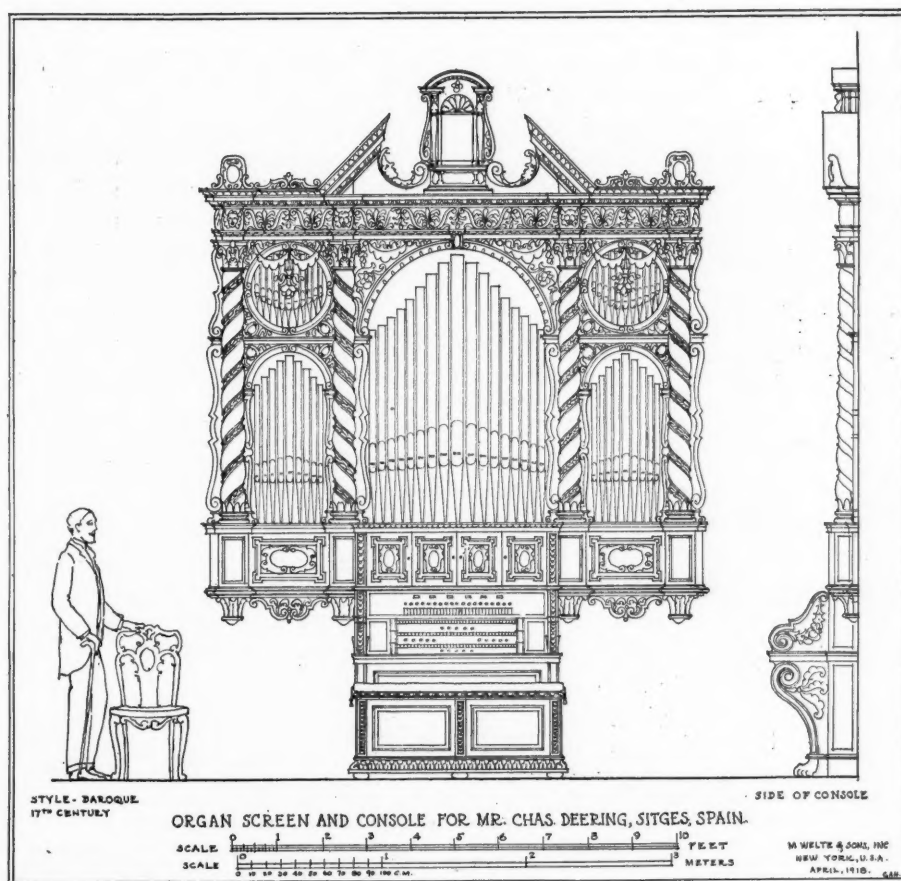
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## The WELTE Reproducing Organ

The above is an illustration of an architectural drawing by Gerald A. Holmes of McKim, Mead & White, Architects, New York, of Screen and Console for a Welte Philharmonic Pipe Organ erected in the residence of Charles Deering, Esq., Sitges, Spain.

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## Repertoire and Review

Prepared with Special Consideration to the  
Requirements of the Practical Organist  
in Concert, Church, and Theater

### AN ILLUSTRATED GUIDE FOR PURCHASERS

**NICOLAS AMANI: ORIENTALE**, transcribed by Mr. H. Clough-Leichter; the theater's old stand-by for oriental scenes. It asks for open fifths in the double-pedal passage on the first beat, followed by open fifths an octave higher on the second beat for the left hand; and against this is played the Oboe melody—a truly oriental bit of painting. It has no place in the church, may be passingly interesting on the concert program, but is of fine service in the theater. Not difficult, lots of variety, possibilities of a climax. (Ditson 1921, 60c)

**W. D. ARMSTRONG: HOSANNA IN EXCELSIS**, two pages of simple organ music that opens and closes with a four-measure Hosanna setting and in the meantime presents a simple but beautiful bit of very quiet organ music furnished by chords, one to the measure, in the right hand against which the left furnishes movement in arpeggiolike quavers. Not for the concert, of course; fine for the church; possible for the theater, though most theater organists will be able to improvise similar materials for themselves. Beginners will find it very attractive. (Presser 1925, 25c)

**CLIFFORD DEMAREST: RHAPSODY**, for piano and organ, 12 pages of good and interesting music, easy to play and effective. Mr. Demarest has, as Mrs. J. H. Cassidy of Texas puts it, an Americanism in his music that somehow makes it a little different. The present example is worthy of what he has already done, and perhaps somewhat better than his former organ and piano work that has earned its popularity. Here the two instruments work together with better accord, both having interesting things to do; it is thematic in structure rather than melodic, and the notes are not too thickly crowded on the page. A melodic phrase affords the substance of the contrast section and it is quite a charming thing of itself. We unhesitatingly recommend the number to every organist; it will be of double value on recital programs. (Schirmer 1925, \$1.50 net)

**ROLAND DIGGLE: IN PENSIVE MOOD**, five pages of sprightly organ music to which the Composer gives all too solemn a title; I'll have to take over the task of supplying titles for him, since this is the second time he has given a funeral-march title to a happy piece of music. Yet you can be funereal if you like, and the piece can be twisted into it. I prefer it as a happy little gavotte, or anything rhythmic and care-free. It is easy, interesting, and not



a bit profound; good for church postlude, theater use, or possibly on an occasional concert. Illustration 1295 shows the theme; try it as a funeral march, and then as a sprightly gavotte; and take your choice forever after. (Schmidt 1925, 45c net)

**WERNER JANSSEN: ALHAMBRA**, four pages transcribed by Mr. Charles Raymond Cronham. A bit of light music carried to the organ to relieve its inherited burden of stupidity. But why stop at a door-way like this when some real jazz already exists to make the organ the finest of concert vehicles for popular approval? This is not jazz; it is only a bit of light music, with rhythm, melody,

harmony, and happiness. Fine. Happiness is the thing the organ most greatly needs. Let's get more of it, more of it. Bach, the grand old Bach has been turning in his grave to these many dreary years at the stupidity of organ literature when he so often and so early pointed the way to the delights of jazz rhythms; if we do believe it, we do not know all of Bach's organ music and had better learn it at once. Not that Bach wrote jazz, but that he used rhythm to create life—used it so thoroughly that no other writer of organ music has yet been able to out-class him, and it has remained for the cheap jazz school of writers to show what rhythm can do. Rhythm is life; the organ cries aloud for life. Don't play ALHAMBRA in church, but use it as a concert encore—true, it's not very remarkable, but it is livelier than the average and is a step in the right direction. (Thompson 1922, 60c)

**EDWIN H. LEMARE: SPRING TIME**, eight pages built upon the theme shown in illustration 1291. The reader can judge the inspirational value of the theme, and also the whole piece, for himself; it is logically developed with



good musicianship, and a contrasting middle section in the same mood. Treated playfully and with sparkling registration it will have its best effect. It is not difficult for any serious player and can be adapted to any organ—though quick changes of registration are being more and more demanded in contemporary organ literature, much to its advantage. Rhythmic vitality is required for the piece, and perhaps a very liberal tempo rubato. (Ditson 1925, 50c net)

**LONDONFERRY AIR**, transcribed by Mr. Edwin H. Lemare and given the title IRISH AIR FROM COUNTY DERRY, four pages of music good enough to be transcribed for orchestra and repeated many times in one season by the New York Philharmonic, so we hope no organistic noses will be upturned for long. But why not stick to one uniform title for one same piece of music? It is a beautiful, a lovely melody, such as comes to life once in a generation; the transcription is good, easy to play. Every organist is missing something if he misses this piece. (Ditson 1925, 40c net)

### HOLLAND'S CONTRIBUTION

THE Amsterdam publishers, Seyffardt's Muziekhandel, have sent for the consideration of readers of THE AMERICAN ORGANIST a selection of their publications proposed as appropriate for the coming Dutch-American anniversary. There are two volumes of Moreaux Choisis pour Harmonium, containing two-stave music of Guilman, Lemmens, Widor, etc. etc., edited by Paul Hassenstein, including even such things (on two staves) as the PASTORALE from Guilman's first sonata. Then there is an International Harmonium-Album of two-stave pieces by Wittwer, Kint, van der Stam, Hendriks, etc. A collection of twenty-one pages giving eight pieces for organ and violin, by Biesselaar and Wittwer. Fourteen pages of Karg-Elert harmonium music prefaced by an interesting photo of that hairy-faced gentleman writing music at the harmonium! (The terrible truth is acknowledged; some musicians do have intelligence enough to compose at an instrument. A lot of stuff proves that some of them do not.) A Hymne for Orgel and Violoncelle by Cor Kint. Thirteen pages of short Psalms by Onck. Perhaps most interesting of all, a nicely bound hundred-page book of Dutch music from 1600 to the present, for the harmonium, with an interesting preface and some photographs of



# one lived !

— one died .

A group of capitalists scanned the automobile industry for a chance to buy up a factory and its product. They bought two. One man had advertised his name and product consistently for years; the other, whose product was a formidable competitor, acknowledged of equal merit by those who knew, had advertised not at all.

They bought both factories, continued manufacturing full force in each. But they killed the unadvertised name and adopted the advertised for the product of both factories.

Which of the two factories carried the greater purchase price ?

It paid to advertise.

*(Men and firms above referred to will be identified to any person or firm interested in using the modern science and psychology of advertising for the enlargement of their future.)*

ORGAN INTERESTS INC.

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New York

ancient manuscript. A six-page Andante by Cor Kint and a Reve d'Amour of four pages by de Pauw, are the lone examples of three-stave organ music. A booklet in English, "Dutch Music from 1600 till today for Organ or Harmonium" gives biographical data, and admonishes: "Do it now! To the organists of New York. In view of the Dutch-American jubilee in 1926, the 300th anniversary of the existence of New York. You will want Dutch compositions!" Yes, sure. Write direct to Seyffardt's Muziekhandel, Amsterdam; they will reply in English and ship your music direct or through your dealer.

## Church Music

Prepared with Special Consideration to the  
Requirements of the Average Chorus  
and the Quartet Choir

### AN ILLUSTRATED GUIDE FOR PURCHASERS

PAUL AMBROSE: "LIGHT AT EVENTIDE," 3-page church song for high, medium, and low voices, with the Composer's recognized ability at melody writing. It opens reposefully and closes with the same melody, presenting in between another melody of sufficient charm to maintain interest throughout. (Lorenz 1924, 35c net)

PAUL AMBROSE: "THOU WHO LIKE THE WIND DOST COME," a soprano-contralto duet for church, opening with an attractive melody against an interesting accompanimental figure; the accompaniment keeps the rhythm alive, and helps enhance the duet. It is interesting, practical, easy, and can be made quite effective. (Schmidt 1897, 60c)

EDWARD SHIPPEN BARNES: "I KNOW NO LIFE DIVIDED," 7-page anthem for chorus or quartet, churchly, musicianly, smooth, not difficult. The Composer makes no effort to please a congregation, preferring to aim for strict ideals. The text is not commonplace, and suitable for any service. (Ditson 1921, 12c)

MRS. H. H. A. BEACH: "LORD OF THE WORLDS ABOVE," 10-page anthem for chorus or quartet, making effective use of the theme of "A mighty fortress"; in fact the ensemble passages are built upon it, with original materials used as interludes. It is nicely done, with no sugariness or weakness; not difficult, and perhaps more for chorus than quartet. Average choruses may not like it, as its appeal is rather to church idealism; the popular appeal is drawn in only by the excellent use of the fine old church tune. Better get a copy and examine it carefully for yourself if you have a good chorus. (Ditson 1925, 15c)

J. HENRY FRANCIS: "LO THE VOICE OF JESUS SPEAKS," 4-page solo for medium voice, 6-8 rhythm, with a tuneful melody, rhythmic accompaniment, and enough life to keep it interesting to the end; a singer can produce a good effect with it if the rhythm is given half a chance to help. It is easy enough and is capable of a worthy climax. (Thompson 1921, 50c)

CHARLES A. MORSE: "BE JOYFUL IN THE LORD," 10-page anthem for chorus or quartet that opens with a simple and direct praise passage in fine jubilation, something a chorus will do with vim. There are some imitative passages between men and women groups, and a minor melody for the tenor solo contrast section, which is changed to major and harmonized for chorus unaccompanied. Then comes a bass theme which progresses in fugue style till all voices have had it, and the anthem ends with a big climax. Not difficult, but ought to make an appeal to the average hard-working chorus. (Schmidt 1923, 12c)

HAROLD VINCENT MILLIGAN: "O LOVE THAT CASTS OUT FEAR," a 4-page anthem that is original and ought to have wide use. Illustration 1286 shows the tail end of the main motive which is immediately repeated in the second measure, and then the fourth measure shows a second motive. He has a peculiar charm in his rhythm

and harmony, and the melody is good too, that's the sort of thing Mr. Milligan puts into his music when he is really



interested, and there's a Milligan flavor distinctly enough too. Get the anthem and give it to your quartet. (Schmidt 1925, 10c)

GEORGE B. NEVIN: "GOD WILL MAKE ALL THINGS RIGHT," 6-page anthem for chorus or quartet, opening with a contralto solo of rich charm, then leading into a chorus section not quite so tuneful, a base solo of good quality followed by a tenor, and the chorus again leading back to the original melody and closing the anthem with a good climax brought gently back to a moderate ending. It is easy, tuneful, has an unusually good text, is one of the Composer's better numbers, though not his cheeriest tune, and worth adding to every library. (Ditson 1925, 12c)

PHILO A. OTIS: "THE LORD SHALL PRESERVE THEE," 9-page anthem for chorus, opening with tenor solo, followed by contralto-tenor duet, which the soprano soon turns into a trio, and finally the bass completes the job; and each voice begins with the original melody, so that we really have canonic writing, which is well carried out. It is musicianly and worthy of examination for a possible



place on a big choral program. Mr. Otis is chairman of a church music committee, but we need not hold that too much against him, as perhaps he cannot help it. The more we examine the anthem the better we like it. 1287 shows the entrance of the bass, minus one note. (Summy 1923, 15c)

MARK ANDREWS: "WHEN WE TWO PARTED," very lovely 4-page song for 4-part men's chorus or quartet, opening with the melody in the first bass part; one of the kind of things that warm any concert program. Not difficult; top tenor range kept down to G-flat. (Fischer 1925, 12c)

RALPH BALDWIN: "CHAIN OF JUNGLE LIFE," 4-page setting for men's chorus or quartet, on the humorous text of William Beebe; it opens with a um-tum-tum-tum second bass against which the other three parts add their pitiful tale. Sure to make a hit, and not difficult. Get it. (Fischer 1924, 12c)

FRANZ C. BORNSCHIEIN: "BID LOVE TO LAST," 6-page mixed chorus sprightly music of rhythmic appeal, backed by the purpose of entertaining an audience with attractive music. Not difficult. (Fischer 1925, 15c)

BORNSCHIEIN: "THE BEDOUIN SONG," 9 pages of oriental atmosphere for mixed chorus, or perhaps quartet. Open fifths and oriental thirds—know what they are?—create the effect, together with Oboe embellishments here and there. It is not very difficult for an average chorus. Its good length makes it an important number which we advise every choirmaster to examine for himself. (Fischer 1925, 15c)

November 1925, Vol. 8, No. 11

# The American Organist

CL. SCOTT BUHRMAN, F.A.G.O. . . . Editor  
LATHAM TRUE, Mus. Doc. . . . Associate Editor

**P**RAISE and flattery though merited do not work unto much profit, but well-meant and intelligently directed constructive criticism is worth its weight in gold even when written or typed on loaded parchment. But of such is not the ordinary-run of human nature. It will never prefer valuable criticism to valueless praise, and will not see any good or friendly purpose underlying the former but rather misconstrue the motive and then return evil for good.—A. B. STUBER

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THE GUSTAV S. JACOBSON RESIDENCE, NEW ROCHELLE, N. Y.

A Hillgrech-Lane installation; pipe-work in the loft over the ceiling, with tone outlet through the four-foot shaft-ways on either side of the entrance; console at the opposite end of the room to the right of the fireplace.

# The AMERICAN ORGANIST

Vol. 8

NOVEMBER 1925

No. 11

## Editorial Reflections

### — Smooth Sailing



IS IT TRUE that a majority of musicians are unhappily wed? I doubt it. Gossip and display newspaper headings lend fictitious value to the sensational and the bizarre. They feature the exceptional case, which proves the unexceptional to be the rule else the exceptional would not possess its news value of novelty. Musicians are merely a cross-section of humanity, and one need only check up on one's list of personal acquaintances to discover that happy marriages are not in such hopeless minority as pessimists would have the world believe.

It is because the musician is at heart a child and always remains one that he is a little more helpless than normal grown-up men. He copes less successfully with the wiles of the world. He is always more or less a stranger, a foreigner not yet naturalized to the world's fictitious values, an idealist too naive for practical business methods.

It is not that he is fundamentally lacking in judgment. His insight is intuitive, his judgment oftentimes surprisingly keen. But he scorns to haggle over pennies or outwit his neighbor in trade. He

is sufficiently free from illusion to recognize the futility of such efforts. The wife who sympathizes with this idealism, be she a musician or as unmusical as Pat Murphy's pig, is the wife who creates the home atmosphere that the musician needs.

Such a wife is not necessarily a drudge. She is not her husband's slavey; but she is his guardian angel. She nurtures him as she would cultivate a plant. She provides proper nourishment; she protects him from parasites that would sap his energy; she preserves an equable temperature and she has the courage to lop off dead leaves and useless runners. She understands when he needs rest rather than stimulation, encouragement rather than censure. In short, she is a business woman who accepts responsibility for her department and who studies her husband as a business man studies his problem.

Wives of this type abound. How does one know? If nothing else reveals it, their husbands' faces tell the story. Tongues may lie, but faces rarely do; and these faces are radiant with a peace that can find its source nowhere but in harmonious homes. One of the sincerest compliments I ever heard was paid by a wise woman in defense of a man; after listening to all the complaints she replied, "Yes, but look at his wife. Did you ever see a happier face? No woman could always look so radiantly happy if she had a husband who was very hard to



get on with. The fault must be as much yours as his."

She was right. A husband's or wife's face affords a pretty accurate barometer of the high or low pressure in the home atmosphere. It is an index of the degree of success of the co-partnership.

I am not an authority on wives. When I announced my intention of rushing in where angels might fear to singe their wings, Mrs. True remarked scornfully, "Wives! Why, yon don't know any-



thing about wives!" Granted; I admit it. But I have met some women who prove that a musician may attract to himself the right sort of wife. I am thinking at this moment of one family of my acquaintance. The husband is a reasonably successful musician. He is as angular and bigoted as any other musician I have ever known, and he makes less effort than most to conceal these traits. He has an unfortunate habit of blurting out the truth at inopportune moments—forgetting that truth is a parlor ornament, for show but not for everyday use. In short, he has all the typical failings of his class, plus a few pet shortcomings of his own. Probably if ever a man should have remained unmarried—in justice to wives—it is he.

But in some unaccountable way he has attracted to himself one of the most remarkable of women and a partner who understands his needs. She has culture and social position; her father was a federal judge, an honorary LL.D. of Harvard and an ornament to the bench. She has a musical background; she studied music both at home and in Italy, though she never entered professional ranks. And not least of all she is a skilled domestic economist.

She is his most exacting musical critic; but her criticism is constructive. She understands his aims and helps him to translate theory into practise. He is a writer on musical subjects, and she is his severest censor. He relies on her judgment and never prints an article until both its form and its content have received her approval.

The atmosphere of her home is reposeful. It is free from petty bickering and nagging, and gossip is discouraged. Nihil

nisi bonum—about others—is the rule of her home. Shop talk is permitted but not encouraged. Her literary tastes differ from his; but where the lines diverge he is free to follow his own preference. She feeds him wisely, and when he is overworking she frequently acts as buffer between him and such portions of the outside world as might prove unnecessarily irritating to overwrought nerves.

No doubt, too, she is often a salutary "thorn in the flesh." She has definite convictions, whereas his conscience is conveniently flexible about social and other obligations which he would gladly forget; and there is an occasional alignment of opposing inclinations that must be reconciled. But though she is oftenest right she is not too arbitrary, and in the end he virtually admits defeat by adopting her suggestion—though I am not sure he always acknowledges it. Perhaps he thinks that the decision is his, rather than hers.

Do these duties and responsibilities exclude other interests? Indeed they do not. She is a useful member of society in her city, active in social and philanthropic circles, a bringer of peace to troubled hearts. She has learned "how to live on twenty-four hours a day;" and she is as busy as the proverbial bee. Moreover, she is the happiest woman I have ever known. Do these things prove anything? Probably not; but they cut away the ground from beneath one's pessimism, for it is the constructive, not the destructive, in life that is permanent.

Note: This is the third of three Editorials by Dr. True on The Musician and His Wife.





# Unit Principles and Why I Adopted Them

By CARLETON H. BULLIS



DISCUSSIONS on the subject of unification during the past few years have shown a division of organists into three camps:

1. The advocates of the traditional, who dislike a change of any type, and who present many plausible arguments in favor of a preservation of the Straight scheme of organ specifications;

2. The ultra-progressives, who are not content with the traditional organ, and who therefore welcome any reform in organ design, no matter upon what basis so long as the new scheme provides means for novelty;

3. The progressives, who, admitting the limitations of the traditional recognize its values, and who, weighing the claims of the ultra-progressives, realize the modern need of improvement in matters of organ design. They constitute the group who believes that "Progress in any art is not built upon the ruins of tradition," as reads the well-known organ-building ad.

In the latter group there is evidently an increasing list of organists and builders who are discovering through experience or from reasonable deductions that unification not only is artistically justifiable, but also is actually desirable, if carried out within restrictions. There is growing evidence that unification calls for less opposition when restricted to the softer voices in order not to upset a correct tonal balance of the ensemble. Witness to this progress of thought comes in certain statements made by various contributors to *THE AMERICAN ORGANIST*. One writer early stated his attitude as follows: "If there is a full, rich ensemble to start with, then it doesn't make so much difference if the builder gets in his deadly work with the softer ranks." Later, another wrote that he believed that a good ensemble should be provided through independent ranks properly apportioned among the manual divisions,

unifications then being introduced in such instances where the ensemble is not violated. Still another writer, one step in advance of the one just mentioned, has formulated this progressive step by a statement that he can find no violation of tonal balance if, in scaling and voicing a 4' Octave to corroborate the first harmonic of the principal 8' Diapason, the 4' Octave rank is then "extended downward twelve pipes . . . to produce a second or third 8' Diapason." The general trend of these arguments shows that there are:

(a) Those who concede wherein unification will do no harm,

(b) Those who favor unifications if a good ensemble is already provided, and

(c) Those who formulate conditions under which a balanced ensemble can be preserved.

All this is a healthy sign of progress, based upon what constitutes a GENUINE fundamentalism in methods of organ design, namely, a regard for the merits of tradition, but with new standards of judgment based upon increased knowledge and upon modern practical needs.

It may interest readers of *THE AMERICAN ORGANIST* to know that, while many of the contributors to the Unit discussions were theorizing and arguing their ideas, the writer was confronting the practical problem of working out a specification which would be neither traditionally out-of-date nor erratically different from a normal church organ. The instrument has been built and has been in use about a year in The Temple, Cleveland, and I am able to state that I can feel quite undisturbed in matters of traditional registration while playing this organ, and then can take a turn of mind and find the instrument to be remarkably adaptable to some very new possibilities of registration. I will attempt to explain how the specifications were evolved.

Let us inspect the ensemble and then proceed to develop it by limited unifications.

## THE ORGAN IN OUTLINE

GIVEN the following layout of 33 voices, 36 ranks, and 1 percussion:

PEDAL (enclosed with Solo)	CHOIR
16' DIAPHONE	8' DULCIANA
.. TIBIA CLAUSA	.. ORCHESTRAL
.. BASSOON	FLUTE
GREAT	.. FLUTE CELESTE
(enclosed with Choir)	4' CLARIBEL FLUTE
8' PRINCIPAL DIA- PASON	8' CLARINET
.. GROSS FLUTE	4' CELESTA (percus- sion)
4' OCTAVE DIAPA- SON	SOLO
.. HARMONIC FLUTE	8' VIOLE D'ORCHES- TRE
2' WALDHORN FIF- TEENTH	.. VIOLE CELESTES
SWELL	.. II (sharp and flat)
8' DIAPASON PHO- NON	.. FRENCH HORN
.. VOIX CELESTE	.. ORCHESTRAL
.. CLARABELLA	OBOE
4' SALICIONAL	.. HARMONIC TRUM- PET (brilliant)
.. GEDECKT FLUTE	4' TUBA SONORA (smooth)
III. DOLCE MIXTURE	ECHO ON SOLO
16' OBOE HORN	8' VIOLE AETHERIA
8' CORNOPEAN	.. VOX ANGELICA
.. VOX HUMANA	.. FLUTE
	.. VOX HUMANA

The Pedal Diaphone was preferred to the ordinary Double Open because of superior foundation tone with clearer intonation. The Tibia (stopped pipe) was favored in place of the dull-toned Bourdon because of clearer speech and more beautiful quality. The Bassoon was selected as a Pedal reed because of particular requirements. Independent 8' ranks are lacking as in most modern Pedal sections built through augmentations. This being the case our Pedal compares well with most of the partially augmented Pedal departments now built by the most reputable concerns.

The Great possesses the usual 8', 4', 2' equipment, of generous scale and properly proportioned. One could wish for a string and a reed, but, as will be shown later, these are available from another chamber. A 16' voice could also be wished for in an organ of this size, but perhaps not at the sacrifice of any other Great register. The addition of softer 8' registers, useful as they are, would add little to the ensemble, which is adequately proportioned without them. Their addition, however, would have no bad influence in disturbing the balance.

The Swell, for its size, appears usual except for the lack of a soft 8' reed and a 16' Bourdon. What ranks would you sacrifice for them? The 4' string is properly related to the Gamba, as is the 4' flute to the Clarabella.

The Choir is indeed a miniature group, but taken as it is, it appears adequate as Choir divisions go in organs of this size.

The solo is treated distinctly as a group of voices which are better under expression separate from that of the main Great-Swell-Choir groups, both because of custom and because of certain advantages in modern registrational contrasts. It compares well with the Solo group of many organs of much greater size. The same may be said of the Echo.

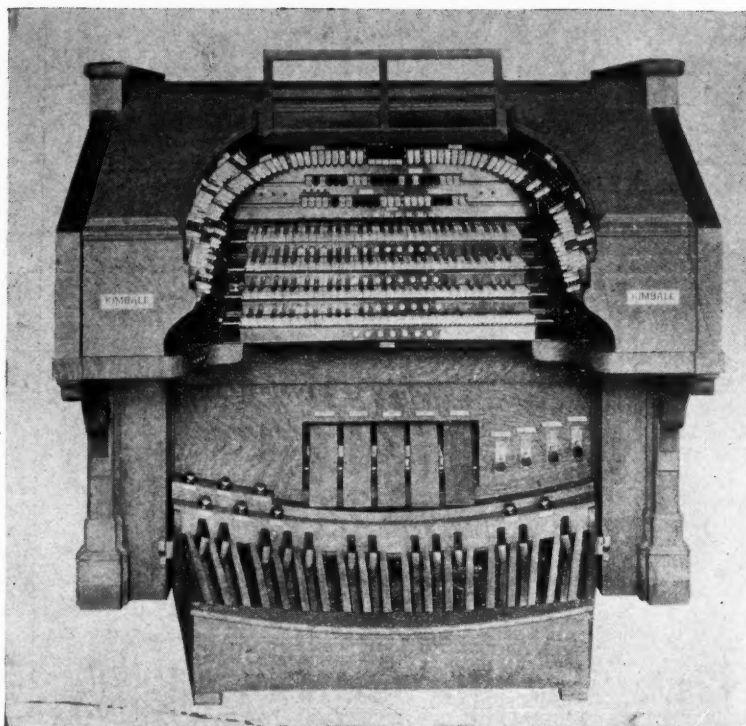
The three essential Pedal ranks are placed in the Solo chamber for the following reasons:

(a) To render them expressive without the need of an additional chamber and expression pedal,

(b) To make their expression independent of the principal Great-Swell-Choir section of the instrument.

## DEVELOPING THE STRAIGHT SCHEME BY UNIFICATIONS

MAY I introduce the topic of unifications by referring to certain oldtime customs practised on Straight Organs which led me to recognize the advantages of unifications? Perhaps this approach may have an appeal to organists who theoretically dislike the term unification, but who may appreciate, through experiences in common with mine, the manner in which I was led to favor this principle of design. Those of us who were brought up on Straight Organs recall occasions when we were so delighted with the quality of some 4' or 16' register that we transposed our playing an octave to gain its use at 8' pitch. It was the pleasure of so utilizing certain ranks that often brought to my mind the thought of having them available at 8' through an individual coupler. I often imagined how advantageous it would be to have certain 4' and even 2' ranks drawable separately at lower pitches. The added advantage of extending them to 16' pitches also presented itself. When I made the acquaintance of



THE TEMPLE, CLEVELAND, OHIO

This Kimball console gives the Stop-Tongues in groups, from left to right: Pedal, Swell, Echo, Couplers (to Pedal, Swell, Solo 16' and 4'), Crescendo Indicators, Couplers (Great 16' and 4', to Great, to Choir), Solo, Great, and Choir—all being arranged in vertical blocks somewhat as the old Stop-Knob consoles. The upper of the two straight rows above Solo manual: Swell Second Touch, 8 Stops, 3 couplers; Great Second Touch, 10 stops, 3 couplers. Lower row: 4 Unison Offs, with indicators; Choir Second Touch, 7 stops, 3 couplers; 9 Tremulants. Combination Pistons are on Double Touch, controlling Couplers and Pedal stops on Second Touch. General Pistons are to the right, above Solo manual. Those above Solo, to left, are Echo Exclusives to Solo, Great, and Pedal (automatically cancelling other stops and couplers); the 4th square touch shown, is not specified. Solo, Great, and Pedal Pistons are also Exclusives, cancelling Echo from those divisions. Cancel Pistons are Double Touch, first cancelling stops, second couplers. Crescendo Couplers are located above the Crescendo Indicators, and couple to Solo pedal. Pedal levers at right: Celesta Sostenuito, Couplers Cres. Reversible (probably adding or removing Couplers from the Register Crescendo), Swells to Solo Master Rev. (Tutti Crescendo Coupler), "Sforzando" Rev. (incorrectly named, as usual, but being merely the Full Organ Reversible). Color Scheme: White—Diapasons, mild Strings, Flutes; Amber—bright Strings; Red—Reeds; Black—Percussion. Couplers are white with black lettering for unisons and colors for 16' and 4'. We hope some enterprising organist will compile adequate data on present color practises, and advocate a sensible standard which this magazine could endorse, and which the profession could adopt. Present chaotic practises are indefensible, perhaps Mr. Bullis will undertake the task?



some elect tro-pneumatic organs with sub and super couplers and unison-off devices, I naturally experimented with shifting the pitches of separate ranks, but I discovered a serious drawback in this practise in that any ADDED stop also was displaced in pitch. It occurred to me then that if certain favorite ranks had independent sub and super couplers, these voices could be used in combination at selected pitches. Later, when I made the acquaintance of Mr. Hope-Jones and of his Unit Organs, I found the opportunity of trying out in practise what had presented itself to my imagination. How-

ever, with reference to the Unit Scheme as a whole, I discovered certain general differences of tonal appointment which did not meet the needs of church and concert organ music in a satisfactory and effective way. When the matter of actually working out a specification presented itself, I found my habits of playing on a Straight Organ naturally evolving towards a balanced Straight lay-out such as presented above, from which, through downward and upward extensions of certain 2', 4', or 16' ranks, the following equipment was developed:

NOTE: In the following specifications, the Author has apparently followed the Specification Form of THE AMERICAN ORGANIST, and since his copy gave every evidence of very careful preparation, the specifications are presented exactly as he submitted them and without the usual editorial supervision or examination.—Ed.

Cleveland, Ohio: THE TEMPLE  
Builder: KIMBALL  
Specifications by MR. CARLETON H. BULLIS

	V	R	B	S	P
Pedal:	3.	3.	22.	25.	267.
Great:	5.	5.	21.	26.	413.
Swell:	10.	11.	7.	17.	900.
Choir:	5.	5.	4.	9.	365.
Solo:	6.	7.	11.	17.	571.
Echo:	4.	4.	2.	6.	316.
Tutti:	33.	35.	67.	100.	2832.

V—VOICES: An entity of tone under one indivisible control, one or more ranks of pipes.

R—RANKS: Sets of pipes, irrespective of how controlled.

S—STOPS: Console mechanisms controlling Voices, Borrowings, extensions, duplexings, etc.; includes Percussion but not Traps.

B—BORROWINGS: Duplexings, extensions, unifications, etc. where full and independent ranks of pipes are not present.

P—PIPES: Pipe-work only, Percussion not included.

PEDAL:	V3. R3. B19. S22. P267.
1. 32'	Tibia (resultant) No. 5
2. 16'	DIAPHONE - DIAPASON—85
3. . .	DIAPASON No. 38-G
4. . .	WALDHORN No. 44-G
5. . .	SALICIONAL No. 60-S
6. . .	TIBIA—97
7. . .	CLARABELLA No. 58-S
8. . .	GEDECKT No. 61-S
9. 8'	Diapason No. 38-G
10. . .	Waldhorn No. 44-G
11. . .	VIOLE d'ORCHESTRE No. 81-So

12. . .	Viole Celestes II No. 82-So
13. . .	CLARIBEL FLUTE No. 74-C
14. . .	Gedeckt No. 61-S
15. 5 1/3'	Waldhorn No. 44-G
16. 4'	Diapason No. 38-G
17. . .	Waldhorn No. 44-G
18 16'	TUBA No. 94-So
19. . .	BASSOON—85
20. . .	OBOE HORN No. 65-S
21. 8'	Tuba No. 94-So
22. 4'	Tuba No. 94-So

ECHO PEDAL: V—R—B3. S3.

23. 16'	Flute No. 97-E
24. 8'	Viole No 95-E
25. . .	Flute No. 97-E

GREAT: V5. R5. B17. S22. P413.

26. 16'	Diapason No. 38
27. . .	Waldhorn No. 44
28. . .	Viole d'Orchestre No. 81-So
29. . .	Viole Celestes II No. 82-So
30. 8'	PRINCIPAL DIAPASON—73
31. . .	Diapason No. 38
32. . .	Waldhorn No. 44
33. . .	VIOLE d'ORCHESTRE No. 81-So
34. . .	VIOLE CELESTES II No. 82-So
35. . .	GROSS FLUTE—73
36. . .	CLARIBEL FLUTE No. 74-C
37. 5 1/3'	Waldhorn No. 44
38. 4	OCTAVE DIAPASON—97
39. . .	Waldhorn No. 44
40. . .	Viole d'Orchestre No. 81-So
41. . .	Viole Celestes II No. 82-So
42. . .	HARMONIC FLUTE—73
43. 2 2/3'	Waldhorn Twelfth No. 44
44. 2'	WALDHORN FIFTEENTH—97
45. 16'	Tuba No. 94-So

46. 8'	TUBA No. 94-So
47. 4'	Tuba No. 94-So
A. 8'	Celesta No. D-C
B. 4'	Celesta No. D-C

ECHO: V—R—B4. S4.

48. 8'	VIOLE AETHERIA No. 95-E
49. . .	VOX ANGELICA No. 96-E
50. . .	FLUTE No. 97-E
51. 4'	Viole Aetheria No. 95-E

SWELL: V10. R11. B7. S17. P900.

52. 16'	Salicional No. 60
53. . .	Gedeckt No. 61
54. 8'	DIAPASON—73
55. . .	VIOLA DA GAMBA—73
56. . .	VOIX CELESTE—73
57. . .	Salicional No. 60
58. . .	CLARABELLA—85
59. . .	Gedeckt No. 61
60. 4'	SALICIONAL—97
61. . .	GEDECKT—97
62. 2 2/3'	Gedeckt No. 61
63. 2'	Gedeckt No. 61
64. III	DOLCE MIXTURE—183
65. 16'	OBOE HORN—85
66. 8'	CORNOPEAN—73
67. . .	Oboe Horn No. 65
68. . .	VOX HUMANA—61

CHOIR: V5. R5. B4. S9. P365.

69. 8'	DIAPASON No. 38-G
70. . .	DULCIANA—73
71. . .	ORCHESTRAL FLUTE—73
72. . .	Claribel Flute No. 74
73. . .	FLUTE CELESTE—61
74. 4'	CLARIBEL FLUTE—85
75. 2 2/3'	Claribel Flute Twelfth No. 74
76. 2'	Claribel Flute Fifteenth No. 74
77. 8'	CLARINET—73
C. . .	Celesta No. D
D. 4'	CELESTA—61 BARS

SOLO: V6. R7. B11. S17. P571.  
78. 16' Viole d'Orchestre—No. 81 (t.c.)

79. ..	Viole Celestes II No. 82 (t.e.)	85. ..	Viole Celestes II No. 82	93. ..	Bassoon No. 19—P
80. 8'	Diaphone - Diapason—No. 2—P	86. ..	Tibia No. 6—P	94. 4'	TUBA—97
81. ..	VIOLE D'ORCHES-TRE—85	87. 16'	Tuba No. 94	ECHO (On Solo): V4. R4. B2. S6.	
82. ..	VIOLE CELESTES II —170	88. 16'	Bassoon No 19—P	95. 8'	VIOLE AETHERIA—85
83. ..	Tibia No. 6—P	89. 8'	HARMONIC TRUM-PET—73	96. ..	VOX ANGELICA—73
84. 4'	Viole d'Orchestre No. 81	90. ..	Tuba No. 94	97. ..	FLUTE—97
		91. ..	FRENCH HORN—73	98. 4'	Viole Aetheria No. 95
		92. ..	ORCHESTRAL OBOE —73	99. ..	Flute No. 97
				100. 8'	VOX HUMANA—61

The independent Great Principal Diapason is of big scale, with wide mouth and with heavy upper lip further thickened by a metal sheath. The Octave Diapason (labelled on stop-tongues, regardless of pitch or location, as Second Diapason) is of medium scale, and is voiced to play its part as the Octave of the Great ensemble. Some critics who may have any argument about this stop at 8' pitch, take us to task for depending upon it for 16' tone. They may admit the value of this unification for solo combinations, but may point out that in full chords certain tones will be missing where independent 4' and 16' ranks would overlap. Theoretically they are right, but in practise it would require a superhuman ear to as much as detect any missing power in a mass of tone such as that upon which they would theorize. What is evident to a listener is not so much the harmonic corroboration of every single tone in a harmony, as the brilliance of the upper 4' tones standing out above the 8' pitch, and of the fullness caused by the 16' tones sounding below the 8' bass. The presence of corroborating tones between these extremes of course adds some power; but in a properly built-up ensemble, these particular tones are amply furnished by various other ranks present in the ensemble.

The Fifteenth, functioning as a Third Diapason, or more precisely as a Waldhorn (similar to a Gemshorn) is of correct intensity for a 2' register. Its downward extension provides for softer stops at 4' and 8', as well as the very useful  $2\frac{2}{3}$ ',  $5\frac{1}{3}$ ' and 16' stops. In this way, a single rank of pipes, extended a few octaves, is made to pay artistic dividends far ahead of the musical value received from two lonely straight ranks usually furnished under the names Fifteenth and 8' Gemshorn. In ensembles using a Fifteenth, the Gemshorn would be of little

consequence, and where a Gemshorn would be featured, the Fifteenth certainly would not be added to corroborate any of the partials. Under these circumstances, why use of space for separate ranks?

An especially valuable feature is the duplexing of the Solo strings and Tuba to the Great manual. These ranks may be considered as much a part of the Great ensemble as of the Solo, thus rounding out the Great group. Their placement in the Solo chamber was decided upon as a partial adoption of Dr. Audsley's idea of compound flexibility, and I speak most favorably of the advantage of having the diapason and flute section in one chamber and of being able to blend into it in any proportion the more cutting qualities of strings and reeds. To eliminate a multiplicity of chambers and expression pedals, the Solo chamber was picked upon for this supplementary group. This made these string and reeds also available as solo voices of the Solo division, where they are indeed serving well. This unified arrangement, by which these pipes are drawable on Great or Solo at three pitches, is far superior to the ancillary idea in that various pitches from these ranks can be selected separately on Great and Solo, whereas the ancillary scheme ties its group to only one combination at a time, which is then coupled as a whole to selected manuals. Many interesting effects are possible through crescendoes and diminuendoes of these strings and reeds against the Great diapason ensemble. The use at times of either the slow or the fast string Tremulant adds an orchestral illusion.

In the Swell, lateral unifications were made, not from the important 8' ranks, but from the supplementary 4' and 16' ranks. Because of this, the unifications in no way disturb the balance of the en-

semble, for the essential ranks maintain their integrity. The ensemble is affected only by added fullness, and the unifications allow for greater usefulness of the given voices in lighter combinations. The small Choir group is treated similarly.

Inter-manual borrowing, that is, augmentation or vertical unification, is considered inferior to lateral unification in this specification, and is resorted to in only a few instances. As already mentioned, the Solo strings and Tuba are drawable on Great as well as Solo. Outside of this, manual augmentation appears only in the Great Claribel Flute (from Choir) and Choir Diapason (from Great unified Diapason). I should prefer the two latter as independent, though practically there is little need for having them so. The point to observe is that augmentation has not been applied promiscuously between manuals as in Unit Organs and in some augmented schemes. Instead, each manual largely maintains its integrity, thus reducing the problems of selecting contrasting registrations and of expression control.

As for the Pedal department, the three essential Pedal ranks (located in our general utility Solo chamber) do not appear at other pitches in the Pedal, excepting the instance of the 32' Tibia Resultant. Neither are these Pedal stops found among the resources of the main Great-Swell-Choir groups. As far as the latter are concerned, these Pedal ranks are distinctly independent. Their upward extension and use as solo stops in the incidental Solo division must in no sense be construed as causing a loss of their independence from the main divisions of the organ. If one insists upon absolute independence, these extensions can be eliminated from full organ combinations and from the Register Crescendo, which is readily adjustable. Augmentation of the Pedal group shows a variety of diapasons, flutes, strings, and reeds from different chambers, providing possibilities of expressive contrast against manual combinations in any chamber of the organ. Inasmuch as the extended metal ranks are metal to the largest pipe, the Pedal has many delightful 16' stops of

clear, refined intonation. The most useful of all are the charming 16' Salicional and the mild 16' Waldhorn. The wood ranks serve best as mere fillers. An excellent pedal foundation is furnished by the magnificent Diaphone.

In all instances of augmentations, the names of the expression chambers are labelled on the stop-tongues.

The Echo Organ is really a small Unit Organ playable from two manuals and Pedal. Its use is limited, and the Unit serves the purpose adequately. A one-manual Straight Echo would not serve the intended purpose of an Echo Organ in our Temple services.

### MISCELLANEOUS

The usual Tremulants are provided for; levers are provided, both for each manual and inter-manually.

The usual unison, sub, and super couple each main chest, Great included. In addition, the Tuba, Tibia, Vox Humanas, and Solo string chests each have separate Tremulants regulated to speeds and pulsations most desirable for the individual stops concerned. The string chests have two Tremulants—one as a vibrato, and the other with a rapid but gentle shimmer. These features have won favorable comment.

Aside from the foregoing list of registers, this instrument has Double Touch on Swell, Great, and Choir manuals. The list of second touch registers and couplers was not included in the aforementioned specifications because they have no bearing upon the topic in hand. This equipment, however, is probably the most elaborate of its kind to date.

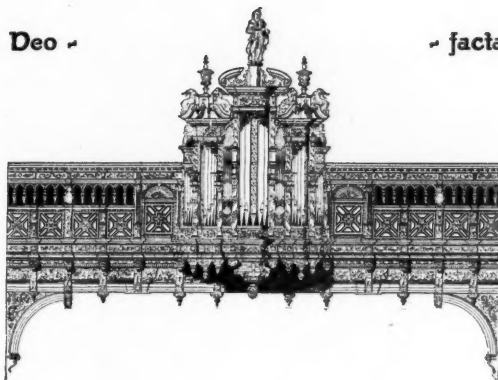
As for the relative costs between our type of organ and a Straight or somewhat augmented scheme, let me say for the benefit of those concerned with comparative costs that—

This organ, together with its unit actions, unit chests, second touch equipment, etc., completely overhadows the musical possibilities of a conventional organ costing the same price. Although the latter would have more ranks and pipes, and occupy more space, the difference in artistic utility is entirely in favor of the scheme of restricted unifications as applied to the organ herein described.



- gratias Deo -

- facta non verba -



# The Church



## Mr. Dunham's Department

In which a Practical Idealism and Human Musicianship are applied to the Problems of the Organist and Choirmaster

### Editorially



ACH season there is more or less discussion of organists' fees for weddings and funerals. In some cities it has even been suggested that there be a sort of union scale to protect the organists.

Many churches have established a definite fee, usually at the instance of the organist at one time or another. This is the only solution. It is doubtful if any minister would object to such an arrangement if the matter were properly presented to him. Any attempt to standardize the amount of these fees is as absurd as to try to force a fixed price for the services of physicians or lawyers. An organist whose salary is \$2,500. would expect more (and rightly) than one with half that salary. It is purely an individual problem that can be met only by the general adoption of an understanding in each case.

As to the amount that can be justly expected, it has been our experience that the fee should be approximately the amount the organist would receive for one service, perhaps a half or a third of the week's salary. This is fair for all concerned. If a rehearsal

for a wedding requires the organist—and there is no reason that it should in most instances—there should be an extra charge (of at least a half of the fee) for this.

Funerals, from a professional standpoint, are in the same category. There is no reason why any organist should be required or expected to play a funeral service gratis. This should be an absolute rule.

Cutting fees must not be a practise. In some rare cases the parties concerned can ill afford the fee, and are yet obliged to have the service within the church building. These are rare. We have noticed that many persons who plead poverty spare little expense in other details. Where the organist is convinced that the case is unusual he should play entirely gratis, with the parties concerned in full understanding that it is a present. But do not ever play for cut prices!

The supposedly vexing question of fees is, therefore, a simple matter of understanding and common sense. If you have no ruling in your Church make an appointment with the minister or the person in charge and settle it once and for all.



## Calendar Suggestions

DEC. 6

### SECOND SUNDAY IN ADVENT

"HEARKEN UNTO ME"—Sullivan. Standard and useful. Moderately easy, bass solo, melodious. 8 pp.

"MAGNIFICAT IN A"—Whiting. May be appropriately used as an anthem in Advent in non-liturgical churches. A very fine setting with some contrapuntal interest. Soprano solo, medium difficulty. 6 pp. Schirmer.

"A WHITE DOVE"—Brahms. Arranged from a German folk-song. Text and music of great beauty. Not difficult, unaccompanied, no solos, 7 pp. Gray.

"GOD THAT MADEST"—Candlyn. Evening anthem. Quiet at beginning with splendid climax. Soprano solo, moderate difficulty. 8 pp. Gray.

DEC. 13

"THE WILDERNESS"—Wesley. Of considerable length; may be sung in sections. One of the greatest of church compositions. Solos for all voices. 27 pp.

"BENEDICTUS ES DOMINE"—Mrs. Beach. An unusual setting with some modern flavor. Baritone solo, medium difficulty. 9 pp. Schmidt.

"I WILL LAY ME DOWN"—Noble. Evening song. Two contrasting movements. Unaccompanied, voice divisions, moderately difficult. 4 pp. Schirmer.

"FIERCE RAGED THE TEMPEST"—Mark Andrews. A fine sweep of rhythm with an attractive melody. Soprano solo, not difficult. 6 pp. Schmidt.

DEC. 20

"THE GREAT DAY OF THE LORD"—Martin. Used in many churches on

this occasion. Penitential in character. Medium difficulty, no solos. 4 pp.

"BY THE WATERS OF BABYLON"—Coleridge-Taylor. Another penitential anthem of great beauty. No solos. 8 pp. Novello.

"THE LORD IS MY SHEPHERD"—Schubert. Women's chorus in four parts. Melodious and effective. Not very difficult, no solos. 9 pp. Novello.

"MAGNIFICAT IN B MINOR"—Noble. Another excellent setting, less difficult than that of Whiting, and choral throughout. 6 pp. Schuberth.

DEC. 27

"I WILL SET HIS DOMINION"—Parker. One of Parker's best-known anthems. It has a few high notes for soprano. Not extremely difficult, no solos. 12 pp.

"WHILE, BY MY SHEEP"—Jungst. A 17th Century hymn. This is an echo song, the echo being performed by solo voices at a distance or by obtaining the effect with choral means. Unaccompanied. Not difficult. 4 pp. Schirmer.

"WHEN CHRIST WAS BORN"—Walford-Davies. A splendid setting of Whittier's words. The composition is rather difficult and needs careful rehearsing but is well worth any effort. Soprano solo or semi-chorus. 12 pp. Novello.

"O ZION THAT BRINGEST"—Stainer. A simple and tuneful stand-by. No solos. 5 pp.

"THE VIRGIN BY THE MANGER"—Franck. Duet or two-part chorus of a folksong character. Beautiful and not difficult, soprano and alto. 4 pp. Schirmer.

#### ORGAN MUSIC

Widor—Gothic Symphony  
Guilmant—Marche Religieuse  
Howells—Yea, though I Walk (Op 32)  
Karg-Elert—Chorale-Imp. Op 65, No. 2 No. 5 & No. 10

Bach—Canzona  
Vierne—Elegie  
Vierne—Berceuse  
Quef—Paraphrase  
James—Meditation  
Pierne—Cantilene  
Seifert—Fantasia on "Soll Ich"  
Parker—Nocturne

#### OTHER SUGGESTIONS

By T.A.O. STAFF

FOR once the General Staff becomes popular. So we shall continue adding to Mr. Dunham's ideal selections a list of those little, practical, tuneful, everyday numbers that we know will appeal to the average organist and choir-master who must be practical first and theoretical second, and whose equipment does not allow the use of Bach fugues and Hora Novissimas.

Dec. 6: Kursteiner's "Hope," 1-1-33 (meaning that the review is to be found in our Volume 1, January issue, page 33) available as solo and



DOROTHY M. HOLJES

Of the Flemington Childrens Choirs, class of 1925, winner of Fidelitas Prize for five-year perfect record, which also places her name on the marble Service Tablet on the Studio wall.

as chorus, a big-spirited number worthy of the best choirs, and demanding technical ability; Martin's "Ho Every One," Ditson, 5-2-63, one of the great things of church literature, best for chorus, not very difficult, at least not too difficult even for a good volunteer chorus; Nevin's "Draw Me to Thee," Ditson, 5-2-63, a beautiful little anthem for quartet or chorus; Dickinson's Berceuse, Summy, 1-4-208, a most charming melody that every organist should play several times each year; Fairclough's Eventide, Gray, 3-2-68; Forster's Postlude, Ditson, 4-7-242; Frysinger's Song of Joy, Presser, 2-11-454; Goss-Custard's Gondoliera, 3-12-440.

13: Demarest's "Be Thou Exalted," Schmidt, 5-5-178, a vigorous but easy enough anthem for chorus or perhaps quartet; Jenkins' "Lux Benigna" or Lead Kindly Light, Fischer, 6-2-100, one of the finest big choruses of modern literature and not difficult; Simper's "Break Forth into Joy," Schirmer, 6-1-32, simple, vigorous, tuneful; Goodwin's In Olden Times, Summy, 3-3-111, good, easy, original, musical; Gounod's Marche Cortège, Ditson, 4-9-319, not difficult, rhythmic, tuneful; Johnson's The Sigh, The Smile, Gray, 3-12-454, two companion pieces, both good, the second beautiful, both easy.

20: The Pilgrims went ashore at Plymouth, Mass., on the 20th in 1620—in search of that elusive truth that has not even yet been fully discovered—or practised. Mr. Henry K. Hadley was born this day in 1871, Mr. Alfred J. Silver in 1870, and Mr. Carl

Paige Wood in 1885; I believe they all have some compositions for us. The worst of it is, it's probably Christmas Sunday; perhaps that's the best of it. Clokey's "When the Christ Child Came," a cantata, Birchard, 6-12-734, is unquestionably the most inspired work ever written, and is not very difficult; the reader is referred to former issues for Christmas music of the carol type, and to current review pages where will be found, as soon as the publishers make it possible, reviews of new Christmas publications.

27: Since it is but two days after Christmas, most churches will demand Christmas music, which gives us another opportunity to suggest that most delightful of Christmas Cantatas, "When the Christ Child Came," by Clokey (published by Birchard who has never been a good advertiser).

### Service Programs

Selected by R.W.D.

#### LYNNWOOD FARNAM

HOLY COMMUNION, N. Y. C.

"Hail, Dear Conqueror"—James

"God came from Teman"—Steggall

"O Love that wilt not"—Walford-Davies

"Hallelujah"—Beethoven

"Song of Jesus" (tenor)—Hildach

"Souls of the Righteous"—Davies

"The Wilderness"—Goss

Widor—Moderato (Romane)

Dupre—Cortège et Litanie

d'Antalfy—Drifting Clouds

Bach—Come, O Creator

Gray—Grave in D

Karg-Elert—I thank Thee

Sowerby—Rejoice, ye Pure in Heart

Honegger—Fugue

Sowerby—Carillon

#### HENRY HALL DUNCKLEE

WEST END COLLEGIATE—N. Y. C.

"Praise the Lord"—Royle

"Come, gentle Spring"—Haydn

"God, Thou art Great"—Spohr

"Inflamatus"—Rossini

Guilmant—Triumphal Chorus

Brewer—Canzonetta

Spohr—Rondolette

Diggle—Suite Joyeuse

### Other Selections

#### MISS REBECCA BURGNER

CENTRAL UNION—HONOLULU

Solo: "Master's Prayer"—Mietzke

"Writing on the Wall"—Shaw

"O Lord Most Holy"—Franck

Lemare—Romance, Summer Sketches.

Kinder—Summer Morning

Diton—Swing Low Sweet Chariot

Debussy—Blessed Damsel Prelude

"Trees"—Rasbach

Rogers—Allegro con brio (Son. 3)

#### DR. CHARLES E. CLEMENS

COVENANT PRESBYTERIAN—CLEVELAND

"Seek Him that Maketh"—Rogers

"Great is Jehovah"—Schubert

"Te Deum C"—Gounod

## LYNNWOOD FARNAM

## HOLY COMMUNION—NEW YORK

"God came from Teman"—Steggall

"O Love that wilt not"—Davies

T. Solo: "Song of Jesus"—Hildaeh

"Hallelujah Chorus"—Beethoven

Gray—Grave D

Widor—Moderato (Romane)

d'Antalffy—Drifting Clouds

Baumgartner—Divertissement

Dupre—Cortege et Litanie

## DR. RAY HASTINGS

## TEMPLE BAPTIST—LOS ANGELES

T. Solo: "My Soul is Athirst"—Gaul

"I am Alpha"—Stainer

C. Solo: "Fountain of Life"—Root

"Awake Thou"—Stainer

"By Babylon's Wave"—Gounod

Hastings—Why. Just for Fun.

Schubert—Serenade

Frml—Melodie Op. 27

MacDowell—Wild Rose

Astenius—By Moonlight

## Children's Choirs

By MISS VOSSELLER



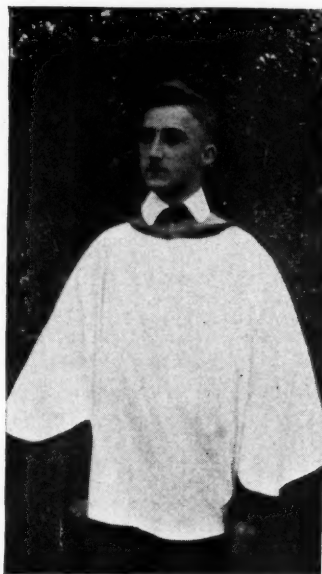
**S**ERVICES for December divide into two groups: those for Advent and those for Christmas. If the children have a definite Sunday for singing, and that Sunday comes at the first of the month, the music may well be chosen from Advent lists; if they sing at the end of the month, or any other Sunday desired, then the music will be that for Christmas. The heart of every child is so full of the spirit of Christmas that the music should be related to this great season.

## ADVENT

Processional: "Draw Nigh Emanuel," Gounod; This setting, found in many hymnals, because of its rhythm will make an especial appeal to children. The setting as adapted by Thomas Helmore from a Plain Song, in the Episcopal Hymnal, will also be usable, but the first will be much better for an inexperienced choir.

Other Hymns: "Watchman tell us of the night." Lowell Mason: Mr. Tertius Nobel has arranged this for unison with a very effective organ accompaniment, which may be found in the Episcopal Hymnal. "Come Thou Long Expected Jesus," Gotha Cantional, 1715.

Recessional: "O Word of God Incarnate," Mendelssohn. While the majority of hymns should be in the hymnal of the church, a choir-director must have a shelf of standard hymns. The processional and recessional may be used from other sources than the regular hymnal of the church; the congregational hymns should by all means be hymns the congregation have in their pews and will enjoy singing.



WALTER BALABAS

Of the Flemington Childrens Choirs, class of 1925, winner of the seven-year perfect record. He is a member of Mr. Norman Landis' choir, Flemington Presbyterian, and was presented with a gold watch by the choir.

Anthem: "Come, Jesus Come," J. E. West: If the choir can do part singing, this anthem will give them no difficulty. "Sing and Rejoice, O Daughter of Zion," Barnby: This anthem could be done in unison, and the middle section, "Lo, lo, I come saith the Lord," worked out antiphonally, and on the fifth page where the sopranos sing, "before the Lord" with a sustained note on E, a second group could sing, "for he is raised up" as given in the alto, to the end of the sustained note, and then back in unison again. On reaching, "O come all ye Faithful" at the end, omit this (for Advent) and return to middle of third page, using the original theme; "Sing and Rejoice," and close at the top of page 4 with a broad retard on the last phrase.

If the choir is blessed with a fine alto, Handel's, "O Thou that Tellest" is splendid for Advent. A boy or girl able to sing this great aria with freedom and style, will thrill not only the congregation but the choir also; and will do much to inspire the children to splendid work. We have been fortunate in having several choristers who could do this song well, and its influence has been felt to be very valuable. However only a well-seasoned soloist should be permitted to do it publicly. It is much wiser to use simple songs, well within the ability of the soloist.

## CHRISTMAS

The music list for Christmas is so long that one can find any number of lovely things for a beautiful service. The children can do a service alone,

or with the Senior Choristers. The latter is more attractive. A big processional through the aisles makes a splendid opening. One choir may be placed in the stalls, and the other in a back gallery. The singing by the children may be in unison against the part-singing of the Seniors, and antiphonal parts in the service will be effective.

Processional: "Angels from Realms of Glory," Henry Smart: This is an old hymn. The repetition of "Come and Worship" makes it specially fitting for the opening of service; or use "O Come All Ye Faithful" (Adeste Fideles).

Hymns: "Hark! The Herald Angels Sing," Mendelssohn; "Thou Didst Leave Thy Throne," Matthews: The refrain, "O Come to my heart, Lord Jesus," makes a fine appeal in this setting.

Recessional: "O Little Town of Bethlehem," Redner; Also there is a good tune by Barnby. If both choirs sing, one anthem should be sung together, with parts sung by each choir. Any good anthem with a melodious soprano and an obligato could be used. The solo and obligato can be done by the children. Also carols can be used by dividing the different phrases between the two choirs, and changing the method of singing the different stanzas. The choirmaster has opportunities to show real taste in the way he treats this kind of singing.

Anthem: "It Came upon the Midnight Clear," Sullivan; (both choirs); "O Child of Mary's Gentle Care," Shelly (Three-parts, Children's Choir) Carol: "Bring a Torch," (from four old French Carols) Munn.

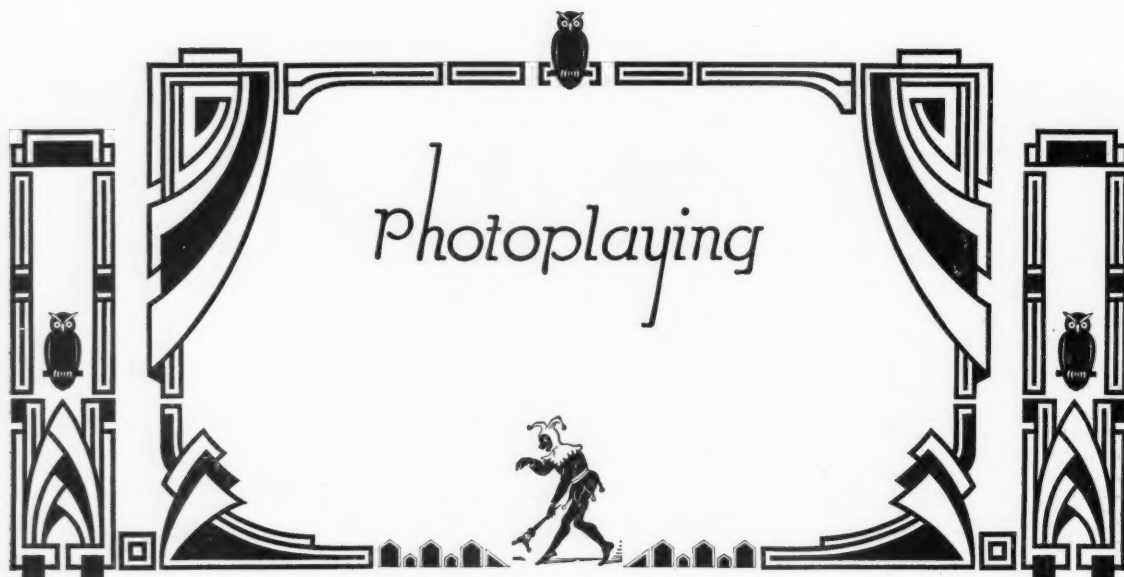
After the recessional a delightful effect will be obtained by having the entire choir sing one stanza of "Holy Night" from the room to which they have retired. Do not try for a big effect, but rather suggest "distance," and lead them as though for a recital.

## STREET CAROLING

A splendid impression can be made in a community by having the children sing carols through the streets early Christmas morning. What more suggestive thing could happen than to be awakened by hearing, "Christians, Awake! Salute the Happy Morn"?

The choirs here go out in squads and sing up and down every street in the village. They use all the old carols, and will sing any that may be requested, as is frequently done. They start about five o'clock while it is still dark, and sing the sun up; and finally gather around the Community Tree where a celebration has taken place the previous evening, and sing their whole repertoire. Everyone loves it, and it changes the spirit of the whole day for the choristers, and the citizens too. Try it in your community, and see the hit you will make!





## Pacific Organists Sit Up And do Their Tricks while a Brother Organist Sits Back and Takes Life Easy

By ROY L. MEDCALFE

**Q**UIET and charm of restful vacation—gone! And again we have trained our right foot to anchor itself permanently to the swell pedal. We feel we can calmly set down some of our vacation observations which, if they serve no other good than arousing brother organists to plan a visiting vacation for next summer, will have perhaps given impetus to the movement for better play for better organists.

Mr. C. L. Langley, president of the West Coast-Langley circuit of theaters in California, has won a lot of esteem from his staff of organists for granting vacations ranging from one to four weeks during the summer season and the organists are showing their appreciation by returning to their positions with new vigor and determination to work for the advancement of the theater organ profession and the benefit of the theater business. Vacations for Pacific Coast organists are still new enough to be a novelty and Mr. Langley deserves much credit for encouraging this annual rest period.

While I spent many happy days sight-seeing in my home town and in the high Sierras, getting acquainted with the family and the much advertised big open spaces, there was ample opportunity to hear some of my brother organists in Los Angeles, San Francisco, and other Pasadena suburbs. Although I heard some organists who cling to the primitive nickelodeon practises, on the whole I was undeniably convinced that California organists are a bunch of hard-

working folks conscientiously striving for worthy ideals. After I heard Johnny Hill at Beverly Hills, and the always consistent Claude Riemer on the new Wurlitzer at Loew's State I knew this was true, but when I saw at the next theater the lady musician chewing her spearmint in strict tempo, and, it seemed, eternally giving the audience the once over instead of focusing attention on her work, I began to wonder. To again assure myself that the organ world was not all going to Bologna, I dropped in to hear Chauncey Haines at the Forum in Los Angeles, and once more gained confidence in the profession. After Chauncey got through with his California style te-te-dum-bum-dumb improvisation accompanying an anemic comedy which deserved no music at all, he did a very thorough job of the other short reels and feature. His use of a Chopin waltz to accompany a novelty dance film was happily chosen and played in exact tempo with the dancer. It seems rather absurd that any organist would do otherwise but we still find a few playing a Moskowsky dance during a street parade.

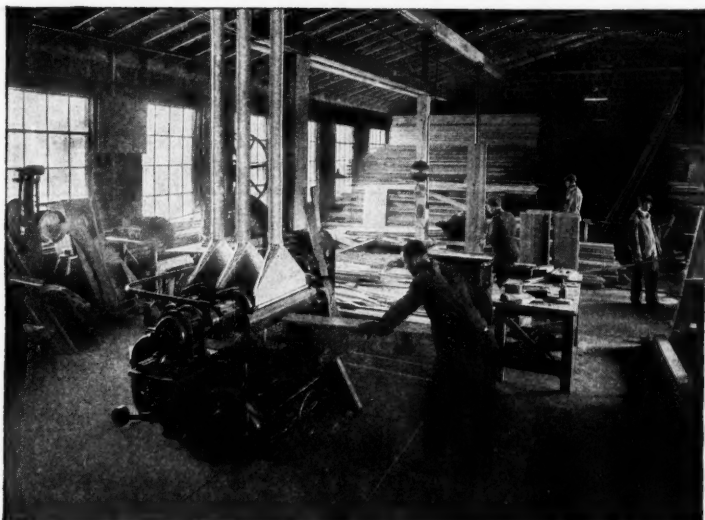
I enjoyed hearing Julius K. Johnson do his bits accompanying "The Gold Rush" at Grauman's Hollywood. Julius left the Forum Kimball in mighty competent hands when Mr. Haines was chosen for his successor. Haines' solo (the Love Song from East is West with violin obligato) was enthusiastically received. Fred Scholl formerly at Grauman's is touring the east in his Jordan getting a lot of ideas and a coat of mud. Be-

fore Katherine Flynn of the Florence Theater in Pasadena went to Idaho for her vacation I listened to her accompany a picture. Kathryn is a vigorous worker, never relaxes her attention, uses a great deal of excellent music, and consistently varies her combinations and tempi. Any lady organists needing encouragement should listen to Miss Flynn's work, and she does work. Arch Fritz at the Carmel in Hollywood had not previously seen "Grass" but his improvisations and memory numbers were interesting; his long experience and thorough familiarity with his instrument was apparent in his accompanying. Arch spends his days playing for the studio stars and knows all about atmosphere.

Frank Lantermann of Glendale who played the Raymond organ during my absence, might be called an imaginative genius by his publicity man and he would be right. Technicalities seem to present no difficulty to him and there are no climaxes nor minor cues that escape his proper accompaniment. The press agent could also honestly quote "a note for every gesture." Then again I heard an organist who opened the swells in the middle of every measure, another who made no registration changes except with the Crescendo Pedal, one who did all the comedy tricks on Xlyphone, one who always held a Pedal note while changing registers and ..... but there is too much glass in my own house to throw any more rocks.

In one of our best theaters the organist at the morning show played a great many good numbers, played them well, used judicious registration, had the program apparently arranged to fit the picture—but it didn't. Because the organist did not consider the picture an important part of the program, the rest of the audience





IT BEGINS HERE—

Where the lumber is selected and prepared for the first steps in building an organ. Would hardly believe that half the organ goes through this machine before we get a whack at it! Think of a Bach fugue or a Swinnen dramatic-hurry depending upon a planer's teeth!

thought likewise, if any. In this case the organist going to work at one o'clock was indeed the relief man.

Mr. S. H. Brush at San Luis Obispo had just returned from a Yosemite vacation when I heard him; if he keeps playing so much good music so entertainingly for another year he will be entitled to another rest. Mr. Brush improvised very little but displayed considerable thought in fitting his picture with real music.

In San Francisco I began to wonder if the organists knew that there is music published. I heard more improvising than I thought grew in California. I might have visited their theaters on a poor day but there was the customary fog on Market Street and the usual crowds in most of the theaters. A couple of organ solos, heard on rather excellent organs could scarcely be expected to get front-page newspaper mention. The California Theater has a splendid Wurlitzer and I very much enjoyed the work of Mr. Glenn Goff. The San Francisco theaters give so much of their program to the orchestras that the organ is crowded out so far as solo work is concerned, which also applies to Los Angeles. There are now many good organs in both cities which the public would appreciate hearing as solo instruments.

We were fortunate in hearing Marshall Giselman's 148th concert on the 4-78 Skinner at the Palace of the Legion of Honor. Mr. Giselman kindly conducted us through the organ and enthusiastically outlined his work. He gives daily afternoon concerts of popular classics with an occasional sonata or fugue for good measure. Visitors to the Palace number from

three to ten thousand daily. The organ has a movable console which at times is moved to the open court for outdoor concerts, one side of the organ chambers being arranged for this purpose. Mr. Giselman designed the instrument and supervised its installation.

While many of the organ programs we heard undoubtedly enhanced the picture they accompanied we heard nothing quite so impressive as the distant booming of the waterfalls and the crackling of the camp fire accompanying some beautiful scenic pictures

at the camp in Yosemite. However, as this system is rather impractical for the theater we shall have to plod along at our consoles, transforming the moods of the picture into musical patterns which may please the ear of the patron and grease the purse strings of the management.

## Loew's State



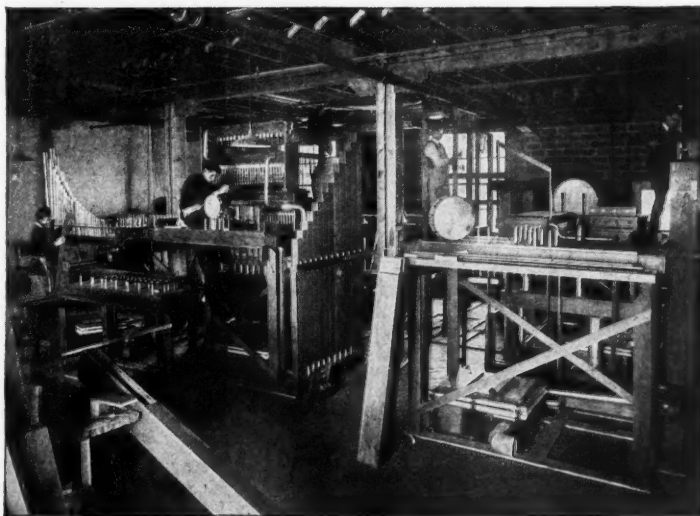
AUDEVILLE mixed with a good picture show makes an attractive combination which in turn makes Loew's State Theater a popular place. It is common knowledge that 90% of all vaude-

ville is ordinary, with 75% of it uninteresting. I'm not applying this to the Loew's State program under review, for it was distinctly above par, with three acts that made even your habitual grouch giggle with amusement—and I go to a theater for entertainment, not instruction.

Yet there is a bit of instruction in this special program, drawn most largely from one act where one man played and another sang—sang with a hard tone and a terrible face, and he wasn't good looking to begin with. Yet he brought down the house and had about the only encore on the bill. What was it? It was nothing more or less than the one thing the organist is famous for lacking, namely plain simple-hearted enthusiasm to put things over. We play gigantic Bach

## —AND ENDS HERE

With the complete instrument assembled and played under test conditions. Photoplayers will rejoice to see the salary-raising Traps included as here shown. Photos by courtesy of the Marr & Colton Co., builders of many organs from Broadway to Mr. Medcalfe's town.





MR. PAUL H. FORSTER

Of the Empire, Syracuse, N. Y., whose alertness to good ideas has won for his manager our first international grand Gold Medal

Fugues as though they were two-finger exercises and we two-year students who'd rather be out at the ball game than at the console. And when our audiences freeze to death and cut our salaries, we blame them instead of ourselves.

Play with enthusiasm, whether it is the PASSACAGLIA or "SHE'S MY BABY", and if the audience doesn't respond to your enthusiasm more than it does to your music, then give up music and take smithing as a profession. Or be a slice-shiner. It's a safe bet that even an organist would rather sit in the chair of an enthusiastic boot-black who goes into the job of putting on that shine as though nothing else in the world mattered, than to be served by a nonchalant neutral who doesn't give a darn whether your right shoe shines or not. Yet when we come into a sphere where enthusiasm counts for more than any other ingredient, we stifle our enthusiasm—no doubt because some organ teacher of a dead age sat on all evidences of originality of interpretation, all evidences of enjoying our music all in our own way when we were youngsters. Audiences won't feed on husks. Nothing like a theater man's knowledge of the public as an instructor for the music profession that must also live or starve according as it interests or disgusts an audience.

#### WASHINGTON JOINS US

AN INTRODUCTORY WORD RELATIVE TO THE CRANDALL THEATERS TO BE ADDED TO THESE REVIEW PAGES

THE history and growth of the Crandall Theaters is one of the most remarkable in the motion picture industry. The announcement was recently made of the affiliation of the

Crandall interests with the Stanley Co. It is a keen sense of satisfaction to learn however that Mr. Crandall and his associates are to remain in active charge of the great chain which will be known as the Stanley-Crandall Theaters.

With the beautiful houses one associates the name of Crandall, it was to be expected that music should occupy an important place. The Director of Music is Mr. Daniel Breeskin, a musician of high attainments. He is conductor of the Metropolitan orchestra and has maintained high standards. Special mention should be made of the work of the first trumpeter. Seldom have I heard in any of the large orchestras such golden tones as this man creates. Your correspondent has heard most of the organists connected with the Crandall Theaters in this city, and it is a pleasure to write of the uniformly good work they are doing. I shall review their work individually at other times.—T.M.

#### GOLD MEDAL AWARDED !

AFTER EIGHTEEN YEARS OF LANTERN-ING WE DISCOVER AN INTELLIGENT THEATER MANAGER AND AWARD PRIZE

"SEND your first gold medal right here. We have the Electric Sign. We have it placed at the right side of the stage. The sign has two compartments, one reading MR. FORSTER AT THE ORGAN and the other reading MR. WRIGHT AT THE ORGAN."

"After reading your article in the July issue I suggested the sign to the firm and they were very enthusiastic over it. It is also making a hit with our friends, the audience."

Our July preachment was: "The department suggests to Mr. Luz that if he wants his organists to be keyed up to their best most of the time, he can contribute greatly to that end if he induces the general manager to install in each theater a small electric sign box, such as is already in use in all the vaudeville houses, upon which to display to audiences the name of the organist..... Nothing cures laziness like publicity for it; nothing instigates to better work like publicity and credit for it. The Department will award a gold medal to the first manager who thus puts his organists on their own reputations—for their own good or ill."

Mr. Paul H. Forster, formerly of western Pennsylvania, then making himself a genuine credit to Broadway by his work in the Piccadilly on the Marr & Colton there, but now of the Empire Theater, Syracuse, N. Y., thus goes on record as being the first organist to discover a manager worthy of our gold medal. Associated with him is Mr. Bartholomew Wright.



MR. BARTHOLOMEW WRIGHT

Associated with Mr. Forster in the Empire. We can't print the manager's picture—anyway the Medal is reward enough

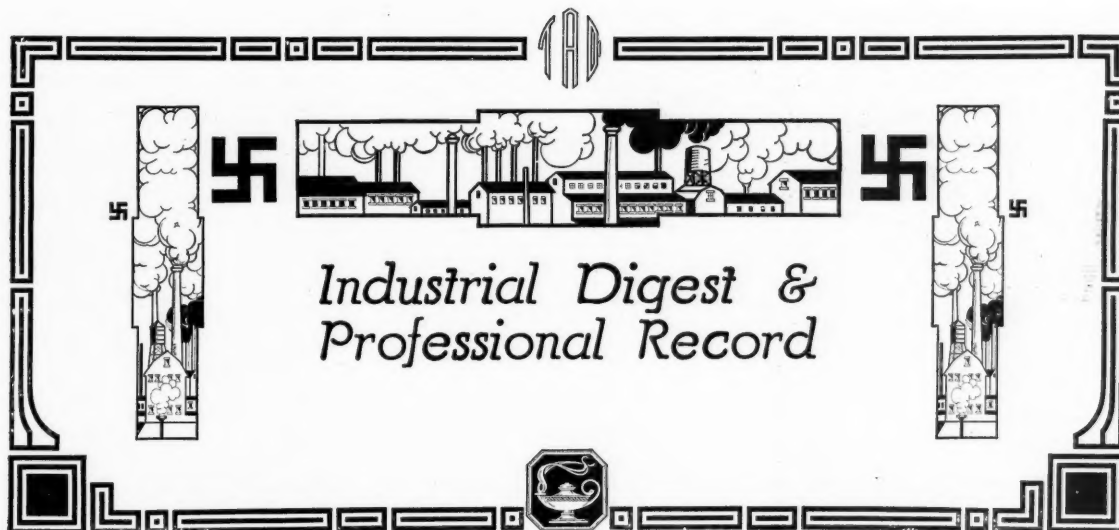
"The sign is situated at the right side of the stage in front of the proscenium arch, is about four feet high by two feet wide, has our names in separate compartments and is controlled by us from the console. We each have separate buttons to work for our names. When neither frame is lighted it has the appearance of a huge gold picture frame with a large cathedral glass in it. When lighted, our names show through the cathedral glass, making a fine appearance."

"I agree with you that the idea is fine and puts the organists on their mettle. One great advantage is that in case the organist at the console makes a mistake, he can flash the other organist's name on and let him get the blame."

Mr. Forster says the above. The critic of the Syracuse press says this: "The clever novelties that Mr. Forster has given in the last few months are outdone by him in 'The Voice in the Organ', his original creation with which he drew a storm of applause last night. He has already made himself a tremendous favorite with theater-goers."

#### IN WARNERS

I had to leave my comfortable back seat and walk clear down to the front pews because some organist was doing better work than a tired Broadway organist normally should and I had to know who he was. He was Mr. Henderson with the unexplained H. Is it Henry ? Harry ? Herman ? Hercules ? or Henceforth ? It ought to be something. He plays too well to be consigned merely to H.



## Industrial Digest & Professional Record

### Editorially

#### Salesmanship Problems

By *EXPERIENCE*



OWADAYS there is much discussion of organ architects. Much can be said, both from the purchaser's standpoint as well as that of the builder. My purpose is to point out one of the reasons why many organ builders refuse to work with some of the organ "architects."

There are many organ architects absolutely honest in their opinions who prefer to deal with their own particular favorites among the builders. Most of these architects are fair and unbiased, and have formed their opinions from actual experience with the particular builders whom they favor. There are, however, other organ architects who, under the guise of being "independent and unbiased," are actually organ salesmen for one of the firms they recommend.

Just one instance:

In a certain city an organist of repute presides over a magnificent four-manual organ. His success in designing and supervising the installation of this organ was such that other churches came to him for advice. In due course he set himself up as an "Organ Architect."

One of the representative firms in that part of the country had tried for years to secure a fair showing on work that was in charge of this "architect." Not being successful in getting anything more than promises, he sought the real reason. He knew that the "architect" charged the church a fee of five percent of the cost of the organ. He also knew that in several years

past, every contract that had been in the care of this "architect," went to one of two builders, one builder's price being relatively high, the others somewhat lower.

A peculiar thing about the situation was that every prospect interviewed had figures from these two concerns, both of which were recommended in the very highest terms. On asking about the standing of his own company, the representative invariably learned that the "architect" spoke well of the firm, but also had several qualified statements to make regarding the product, these statements always being mere insinuations rather than based on actual facts.

Finally the representative went direct to the "architect" and asked him point-blank just why it was that his firm never received anything more than casual consideration. He was met with rather evasive answers, and with the assurance that the "architect" would be glad to figure with this company on any further deals he might have. A few weeks went by with no requests for figures, so the representative called again and asked the "architect" just what financial arrangement he expected.

Immediately the secret came out, and the representative learned that if his company was to work with this "architect," the company would also have to pay the "architect" five percent.

This explains fully why this company, together with all but two of the other organ builders, is not getting any of this "architect's" business. It is all going to two companies, both of which are undoubtedly coming across with five percent, which is added to the price of the organ—and the church is also paying him five percent for his unbiased and unprejudiced advice in the selection of an organ builder. This makes the cost of the

organ exactly ten percent more to the church than if they purchased direct.

Of course a case like this is extremely hard to prove in black and white. No organ builder will admit that he is paying such a commission. No architect will admit he is getting it—in fact most of them are not—but some are. The legal aspect of the situation is rather interesting, for the "architect" is laying himself open to prosecution. Not only that. The Courts have held that in the event of an agent employed and paid by a purchaser accepting a fee or commission from the seller, the contract may be voided, the goods returned, and all monies paid for the records must be returned to the purchaser.

Isn't it time to clean up the grafting in the organ business, and let organs be purchased on their merits?

### FOR YOUR FILES

#### SPECIAL INDEX AND FILING CARDS MADE FOR YOUR RECORDS

FOR the convenience of those readers who desire to systematically file reviews, data, portraits, etc. from the pages of *The American Organist*, the publishers have prepared special self-indexing filing cards enabling the reader to keep in logical order for constant and easy reference, the materials available in these pages which will be of greatest service to the reader only when they are clipped and filed in correct alphabetical order. We suggest some of the uses.

A file of music reviews, self-indexed, perpetually in alphabetical order; ten sub-divisions.

A file of portraits.

A file of important news records.

A file of Program-Notes.

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## Canadian College Convention

By H. G. LANGLOIS



EAL and earnestness marked the Annual Convention of the Canadian College of Organists, held in Toronto August 31st to September 2nd. The Council Meetings and general business meetings were held in the Parish House of the Church of the Redeemer.

The Convention was opened very pleasantly with a luncheon at the King Edward Hotel given to members of the Council and visiting organists, by the local Center. The first Council Meeting considered the amended By-Laws and prepared them for presentation to the College. President Charles E. Wheeler presided.

The Secretary's official report need not be commented upon, save to note the death of Dr. Illsley, "a great supporter and an original founder of the College; we all feel the loss of his cheerful goodwill and his sound common sense," and the new voting plans of the College whereby the past method of having the Council self-appointed is abandoned in favor of nominees who can be nominated by the chapters.

In the evening a splendid recital was given in Westminster Presbyterian Church by Mr. Edwin Arthur Kraft, guest of the convention and official delegate of the National Association of Organists. Mr. Kraft displayed splendid technic and colorful registration in an exacting program.

At the general meeting held Tuesday the By-Laws were adopted and Dr. Ham was made a Life Member in

recognition of "his services so freely given to the College from its beginning." The following officers were elected:

*Hon. Patron:* His Excellency Baron Byng of Vimy, Gov. Gen. of Can.

*Patrons:* Prof. Joseph Bridge, Sir Hugh Allen

*Hon. Pres.:* Dr. Albert Ham, F.R.C.O.

*Pres.:* Dr. H. A. Fricker, F.R.C.O.

*Vice-Pres.:* Mr. Chas. E. Wheeler

*Registrar:* Mr. L. G. Starling

*Sec.-Treas.:* Mr. H. G. Langlois

*Council:* J. W. Bearder, F.R.C.O.,

G. M. Brewer, F.R.C.O., A. H. Egerton,

F.R.C.O., Dr. E. MacMillan, F.R.C.O.,

W. A. Montgomery, Mus. Bac., F.R.C.O.,

Dr. A. E. Whitehead, F.R.C.O.,

T. J. Crawford, Mus. Bac., F.R.C.O.,

H. C. Ross, F.R.C.O.,

Harvey Robb, Dr. Healey Willan,

F.R.C.O., Dr. H. Sanders, W. H.

Hewlett, Mus. Bac., J. T. Martin, Dr.

R. Horner, Otto James, A.R.C.O.

In the afternoon two interesting organ recitals were given by Mr. Richard Tattersall in Old St. Andrew's and Mr. Harvey Robb in Westminster.

At the general meeting Sept. 2nd the new President Dr. H. A. Fricker occupied the chair and spoke of the amended By-Laws in which the principal of balloting for officers and members of the Council was introduced for the first time. The various centers were to be given an opportunity to make nominations for officers in future so that the Council would not be a self-perpetuating body. Dr. Fricker men-

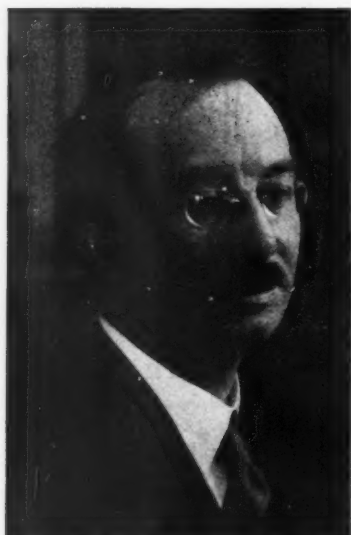
tioned that the new By-Laws will be printed and circulated to every center.

After a few preliminary remarks the President introduced the principal speaker Dr. A. S. Vogt who gave an interesting talk on the condition of Church Music in Canada and also in England at the present time. Dr. Vogt was somewhat pessimistic in his views and stated that at the present time from his own experience he considered that church music was on the down grade.

He did not feel that the tone of church music either in the old land or here compared in dignity and quality with that which he had formerly observed. On returning from Germany in 1888 after four years of study there he had heard in England such men as Stayner and Bridge at Westminster and St. Paul's and he was doubtful if the men occupying similar positions at this time were of the same outstanding status.

It was his opinion, however, that music in general had advanced greatly in England and that the reason church music had not advanced in proportion was that the finest composers had turned away from that mode of expression towards secular, choral, and symphonic music. Dr. Vogt had expressed this view to an eminent English critic, Harvey Grace, who took issue with him as he felt that music in England at least was as good as it had ever been and that the general character in the average parish church was better than at the period mentioned.

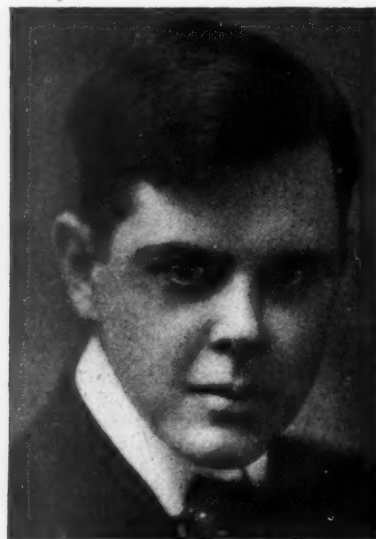
Dr. Vogt was quite sure that the influence of the Royal College of Organists had been most beneficial in advancing the general status of British Church music and he looked to the



MR. T. J. CRAWFORD, Mus. Bac., F.R.C.O.  
Recitalist



MR. EDWIN ARTHUR KRAFT, F.A.G.O.  
Representing the States in recital



DR. ERNEST MACMILLAN, F.R.C.O.  
Recitalist





MR. HARVEY ROBB  
Recitalist

Canadian College of Organists to exert a similar influence in Canada. It is also true that congregations and people as a whole are not moved in the direction of appreciating really fine church music, their interests being more with concert and chamber music.

Also it is quite true that the volunteer choir presents a much more serious problem today than twenty years ago. At that time the choir was one of the greatest musical activities in the community but today it is harder to interest young people in church music, in view of the competing attractions.

On his return from his last visit abroad Dr. Vogt was convinced that

in the matter of organ construction Canada has nothing to learn from any country in the world. He was sorry that many of the bright young men who had interested themselves in the study of the organ were now concentrating on other branches. The teaching of organ here in Canada is fully on a par with that of any other musical department and we are second to none in the number of eminent organists and fine instruments both in our large cities and smaller towns.

Dr. Willan agreed with Dr. Vogt that the quality of church music even in England was not what it used to be. As to organs, while the tone of the best English organs was unsurpassed, they are still far behind America in the matter of mechanical appliances and electric action and touch. The tendency in England was still to retain large and awkward draw stops, and the advantages of the concave-radiating pedal board did not seem to be appreciated as much as here.

The meeting concluded with an interesting technical talk on the unified organ by Mr. C. F. Legge who specializes in building organs of this type. He took for his basis of comparison, a small church organ costing about \$5000, and in defence of the unifying principal pointed out that more flexibility and greater number of different effects would be obtained with fewer pipes. The matter was then left open to discussion and an expression of opposing opinions was given.

Later in the afternoon, the members were entertained for tea at Hart House, University of Toronto, by Dr. A. S. Vogt. An interesting tour of inspection of the building was made



MR. RICHARD TATTERSALL  
Recitalist

under the guidance of the Warden of Hart House.

The concluding event of the Convention was a splendid recital in St. Paul's Church by Dr. Ernest Mac-Millan, F.R.C.O., and Mr. T. J. Crawford, Mus. Bac., F.R.C.O.

(A digest of the three recital programs gives 8 Bach, 3 Vierne, 2 Widor, 2 Karg-Elert, and one each of Franck, Bonnet, Mulet, Reubke, Wagner, Renner, Brahms, Krieger, Bourdon, Bossi, Dark, Hillemacher, Johnson, Cole, and Dethier. Which looks like 15 German, 8 French, 2 American, 2 British, and 2 unknown; or 10 ancients, 11 living, 4 recently deceased, and 4 unknown.)



DR. A. S. VOGT  
"Church Music in Canada"



MR. CHARLES E. WHEELER  
Retiring president



DR. HEALEY WILLAN, F.R.C.O.  
"English Choirs and Organs"

## AMONG RECITALISTS

MR. HOLLINS ARRIVES, MR. BALDWIN RESUMES, AND OTHERS CONTINUE, ETC.

TOWN HALL, New York, had 20 October concerts scheduled by the 1st of the month, in which there were two vocal, two piano, six violin, and not one organ.

Mr. Palmer Christian motored with Mrs. Christian to Vermont for his vacation and played two recitals on Lake Placid Club's Austin concert organ; his weekly recitals in Ann Arbor began Sept. 30th and he was soloist with the New York Symphony at Ann Arbor; Oct. 23d he gave a dedicatory recital in Youngstown, Ohio. He played for the N.A.O. Convention last summer and discussed organ-orchestra literature before the Convention.

Dr. Alexander Russell announces a British tour for Mr. Courboin in October and November, beginning in the new Westminster Cathedral and including a recital in Liverpool Cathedral. Mr. Courboin gave recitals in Antwerp, Brussels, and Mechlin late in the summer. His American tour includes eight appearances this season with orchestra. Mr. Marcel Dupre has purchased the villa adjacent to the one occupied by Alex. Guilmant in Mendon on the Seine; a music room 20 x 45, with an 18-foot ceiling, is being built, to house a 40-stop organ from the Mutin-Cavaillé-Coll factory, with console conveniences which Mr. Dupre learned to use in America. Mr. Alfred Hollins arrived from Scotland late in September—fulfilling the original plans dreamed of for him by his friend, the late Mr. George Ashdown Audsley, who with the Editor of this journal took the initial steps some three seasons ago that ultimately reached maturity in the present tour under the direction of that master of managers, Dr. Alexander Russell. Mr. Hollins will include an improvisation on his programs.

Mr. Henry F. Seibert's early bookings thus far announced are: Wilmington, Del., dedicating a 4-m; Reading, Pa., dedicating a 3-m; East Stroudsburg, Pa., dedicatory; Reading, Pa., Trinity; Washington, Municipal; Reading, Pa., return engagement to Trinity; Lake Worth, Fla., two recitals.

Mr. Samuel A. Baldwin resumed his City College recitals in New York Oct. 4th, and continues through the season with recitals at 4 o'clock on Wednesdays and Sundays, having given 1020 recitals in City College.

Mr. Charles Raymond Cronham's recitals as Municipal Organist of Portland, Maine, include daily recitals during the summer vacation period, and a 13th Anniversary Concert in which he played some of his own compositions.

Mr. Albert Riemenschneider used in his Cleveland Art Museum recital



MRS. VIRGINIA CARRINGTON-THOMAS, MUS. BAC.

Whose Town Hall recital in New York last season distinguished her a leader among women professionals. Mrs. Thomas obtains leave of absence from the Church of the Saviour, New York, to direct for the season the organ and theory departments of Florida State Womens College with the rank of Assistant Professor. Her recitals this season will be played in New York, Chicago, Philadelphia, Washington, and some of the important Southern cities. Mrs. Thomas is the wife of Mr. Richard Banks Thomas, architect, and the mother of three charming little children.

Oct. 7th a set of six Widor transcriptions on Bach themes, which M. Widor addressed to Mr. Riemenschneider in appreciation of his notable serial presentations of the complete Widor "symphonies" during the past season. The new pieces are titled Bach's Memento, and are free transcriptions or orchestrations into the organ idiom of six Bach selections, from piano to great chorus numbers; individual titles are Pastorale, Miserere Mei Domine, Aria, Marche der Veilleur de Nuit, Sicilienne, Mattheus-Finale.

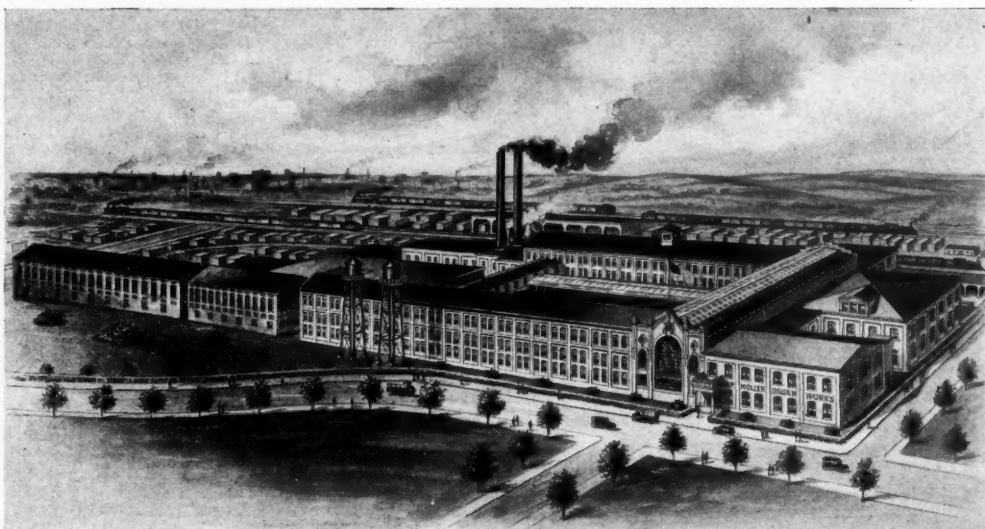
## CONSERVATORY NOTES

VAN DUSEN APPOINTMENTS AND A NEW ORGAN FOR P.M.I.

THE AMERICAN CONSERVATORY gave Mr. Frank Van Dusen a larger summer Special Course enrollment than there were hours in his day, with twenty States sending pupils, some of whom had to be given to as-

sociate teachers. At the close of the session Mr. and Mrs. Van Dusen vacationed in Michigan and Wisconsin. Van Dusen pupil appointments include Mr. Paul Esterly to the new Diversy Theater with its 3-m Wurdlitzer, Mrs. B. W. White to the Strand Cumberland, Md., and Mrs. Florence Campbell to the 14th Scientist Church for the summer vacation period. Mr. Van Dusen is director of the organ department of the American Conservatory, head organ teacher of the Conservatory, organist of the 14th Scientist Church, and president of the Illinois N.A.O.

Columbia University, New York City, presents Mr. Charles Henry Doersam in 30 lecture recitals, winter session beginning Sept. 28th, Spring session beginning Feb. 8th. Subject of the course is Organ Interpretation and Appreciation; first lecture deals with Buxtehude, and the last with



THE M. P. MOLLER FACTORY IN HAGERSTOWN

Which is now being increased by another wing and added machinery to still further the output of Moller Organs. Undoubtedly this factory holds the world's record for volume of business; many readers can point to this factory as the cradle of the instruments upon which they play.

Barnes, Bingham, Chadwick, Jepson, and Parker; each lecture recital deals with specific composers.

Indiana University whose music department was started in 1893 issues a 28-page booklet to its music activities.

Kansas University includes among its concerts the Minneapolis Symphony, Russian Symphony Choir, Percy Grainger, Paul Whiteman, and Sousa.

Pittsburgh Musical Institute announces a new organ, which will be presented in other columns, the organ faculty is Mr. William H. Oetting, Mr. Charles N. Boyd, and Mr. Albert Reeves Norton. Organ recitals for the coming year will be given by Mr. Norton Nov. 9th, Mr. Oetting Jan. 11th, Mr. Norton Feb. 4th, Mr. Oetting March 8th and April 12th. The new organ is a 3-36 Möller.

Utica Conservatory issues an attractive booklet; Mr. Charles H. H. Sippl heads the organ department, and Mr. Frank Parker the vocal.

The Eastman School of Music Motion Picture course under Mr. Robert Berentsen and Mr. Harold Osborn Smith, organists of the Eastman Theater, Rochester, N. Y., has been "over-subscribed and capacity attained before registration day." Entrance requirements include a psychological test and the equivalent of a high school education. The School's organ equipment two 4-m, six 3-m, and nine 2-m organs, plus a Unit example.

#### PUBLISHERS BREVITIES

BRIEF NOTES ON CURRENT OFFERINGS  
FOR STUDENT AND PROFESSIONAL

COPYRIGHT revision still receives special consideration by the A.S.C.A.P.

and the radio interests, in the hope of being able to agree on a copyright schedule that can be passed by Congress during the winter session.

Boston Music Co. celebrates its 40th year by a 32-page catalogue to serve as a guide to "the best known music for teachers and music lovers." Gustave Schirmer, Jr., in 1886 established the Company with the assistance of his wife, beginning business at 2 Beacon Street.

Ditson's Novelty List features Mr. Clarence G. Hamilton and his books and music, and lists some new Lemare compositions and transcriptions, among which is a beautiful version of the Londonderry Air. There is a page of talk on Choral Singing by Men, by Mr. George B. Nevin, and a list of suggestions. Two organ manuscripts by Dr. Orlando A. Mansfield are accepted for early publication.

Forster has issued a leaflet on Lemare and ten of his organ pieces.

The H. W. Gray Co's expensive Storm King Symphony of Clarence Dickinson, when given with organ and orchestra with the Chicago Symphony, "proved vastly popular with the audience," "has the serious mood..... of the symphony," and "the orchestral parts are brilliantly written," according to Chicago's critics. It is apparently not yet published as a concerto, existing in print only as a sonata.

Music Buyers Corporation is specializing on the supplying of the classics in a form convenient for theater musicians, and has facilities for classifying and indexing its publications in a manner directly indicating the uses of each piece for screen accompanying.

E. C. Schirmer Music Co. has a 12-pager on Honegger's "King David" which ought to interest professionals, even though they cannot use the work with less than a big chorus and full orchestra. A 4-pager gives details of The Concord Series of music and books on teaching.

Nevin's RURAL SKETCHES and WILL O' THE WISP, from Summy catalogue, are among the leading numbers on the catalogue, both from point of sales and point of use on recital programs. Both are practical concert numbers, very easy to play, and of special attraction to audiences because of the suggestive titles. Readers will find reviews of the SKETCHES on page 486 of our August 1924 number, and the WISP on page 569 of November 1918.

#### MR. DAVID ARTHUR

BECOMES HEAD VOICER FOR WELTE-MIGNON

MR. DAVID ARTHUR has joined the Welte-Mignon technical staff as head voicer. He will specialize in reed voicing, as for many years past, selecting other specialists for flue work.

David Arthur has accepted the position of head voicer with the Welte-Mignon Corporation and is engaged in fitting up his studio in their New York factory and making arrangements with associate voicers for flue work, he specializing in reeds, as for many years past.

Mr. Elliot's group of experts gains greatly in the coming of Mr. Arthur, whose career began with a voicing apprenticeship under the direct tutelage of Vincent Willis, of the renowned firm of Henry Willis & Sons.



London. Willis reeds are what one has always heard most about, and it was this work which claimed Mr. Arthur's attention from the first. Later he worked with the British firms of J. J. Binns and Abbots & Smith, and for a time he had his own business in South Africa, coming to this country in 1912 and staying a year or so with Mr. Haskell at the Estey Organ Co. plant, and then joining Robert Hope-Jones as experimental voicer. He remained at the Wurlitzer plant ever since as head reed voicer, responsible for some very beautiful Tubas and orchestral reeds.

It is interesting to note that Mr. Arthur, through the marriage of his sister, is brother-in-law of Vincent Willis, and also that Mrs. Arthur is a musician in her own right, with an extensive experience in opera and concert.

**NEW:  
TWO BOOKLETS, ONE FACTORY  
AND WELTE-MIGNON INSTITUTE'S  
TECHNICAL STAFF CONFERENCES**

The Austin Organ Company has issued an attractive 16-page 9 x 12 on "Austin Organs for the Residence." It is a practical, straight to the point booklet enhanced by excellent typography and fine illustrations. It ought to make every successful professional organist aim to some day own his very own residence organ. Why not? The cost is not prohibitive.

The Marr & Colton Company has issued a convenient little 20-pager entitled "Building America's Finest Organ," which opens with a photo of the office force from which originate the plans and ideas, and closing with a photo of the completed console, with eighteen interesting photos in between, showing how the ideas of the first photo are translated into the interesting fact of the last.

M. P. Möller Inc. is adding another factory wing with its necessary equipment, making a possible production of almost five hundred average-sized organs a year. A Möller Self-Player is in process of development which is to be the last word in organ players, using a tracker-board of normal piano width. Mr. Shulenberger says he could tell ye Editor "a lot more things we are going to do, but I don't think it wise to do so, lest you be not able to absorb them all." Go ahead, we're willing to try.

Mr. James Emory Scheirer opened the 3-m duplexed Möller in the Presbyterian Church, Carrollton, Ga.

Mr. Robert Pier Elliot has instituted semi-monthly technical conferences by the Welte-Mignon and Hall Organ Company's staffs, that take place right on the field of action, and in which the heads of all the departments pool their experiences, ideas, and hopes, for



**MR. DAVID ARTHUR**

Newly appointed head voicer for the Welte-Mignon Corporation, New York.

the benefit of the present and future product of the two factories.

**MR. ALFRED HOLLINS  
NOTED BRITISH BLIND ORGANIST AND  
COMPOSER TOURS AMERICA FOR  
THE THIRD TIME**

ALFRED HOLLINS, whose music is loved wherever the organ is known, arrived in Canada late in September, spent a few days in getting acquainted with the modern Casavant product, and then came to New York for his first American recital in the Wanamaker Auditorium on Oct. 7th, under Russell-Laberge management.

Dr. Hollins was born Sept. 11th, 1865, at Hull, England. Grove calls him "a remarkable example of the attainment of great proficiency in spite of total blindness." Relatives gave him his beginnings in education and sent him to the Wilberforce Institution for the Blind, at the age of nine; at thirteen he entered the Royal Normal College for the Blind and studied piano, soon transferring his affections to the organ, under the direction of E. J. Hopkins.

He played Beethoven's E-flat Concerto when but a boy, and played at Windsor for Queen Victoria when sixteen. In Berlin he studied with von Bulow and played for the Empress Frederick; in Brussels he played before the King and Queen of the Belgians.

He took his first important organ appointment with St. John's, Redhill, in 1884; and played in the 1885 Music and Inventions Exhibition. In 1886 he made his first visit to America, brought here by the principal of the Royal Normal College, with a quartet of blind musicians. After further studies at the Raff Conservatory, Frankfurt, he again visited America in 1888. At this time he was appointed professor of piano and organ in Royal Normal College; in 1897 he was appointed to United Free St. George Church in Edinburgh where he is still organist. In 1904 he went to Australia, and when Johannesburg, South Africa, wanted an adequate municipal organ, Dr. Hollins was called in consultation and later went to South Africa to officially open the organ.

Dr. Hollins won the friendship and admiration of the mighty Wm. T. Best, who dubbed him "Alfred the Great." He was also a friend of the late Dr. George Ashdown Audsley, and frequently played on the organ Dr. Audsley built for his own London residence.

Several years ago, on one of the weekly visits of Dr. Audsley to 65th Street office of THE AMERICAN ORGANIST, Dr. Hollins was again, as he had often been before, the subject of reminiscences; the question was asked, Would Dr. Hollins undertake an American tour? American organists had heard the best France and Belgium had to offer, and Italy's beloved Bossi was soon to visit us; why not have a famous British organist? Dr. Hollins, by virtue of his delightful compositions and his already great fame in America was our next logical visitor. Accordingly it was agreed that Dr. Audsley should write to his old friend and enquire if he would undertake an American tour if proper backing and management could be guaranteed. That letter was lost, and a second letter reached its destination and brought an answer. And today, under the Russell-Laberge management, and the moral support of the National Association of Organists, Dr. Hollins is playing his delightful music to American audiences.

His first American program with which he opened his third tour of America:

Mendelssohn—Sonata 1  
Hollins—Evening Rest  
Hollins—Spring Song  
Hollins—Scherzo (an encore)  
Bach—Toccata F  
Improvisation  
Turner—Scherzo  
Wolstenholme—Answer  
Hollins—Triumphal March

The improvisation, on account of the present timidity of American organists, is of chief importance; Dr. Hollins' mastery of the art had been heralded by both Dr. Audsley and Dr. Russell. Dr. Hollins used a minor theme given by Mr. T. Tertius Noble, and instead of following the continuous-texture method exhibited in America last season by Mr. Marcel Dupre, he made his work less formal, more musical, more in the style of variations, with the theme constantly reappearing against different treatments, interspersed with episodes built upon free materials, or upon motives extracted from the excellent theme. He did not aim at the contrapuntal style of Mr. Dupre, with which American organists are perhaps most familiar; it was merely playing with the theme for the sake of musical enjoyment. And he satisfied his audience sufficiently to draw vigorous applause, as indeed he did throughout the whole program.

Mendelssohn is not concert material as we know that soon today, and Dr. Hollins made no pretense at offering competition with such

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## BOOKS

**Art of Organ Building** by George Ashdown Audsley: In two volumes, De Luxe autographed edition only, 9 x 13, 1,365 pages, four hundred plates, hand-made paper, bound in half-vellum. Price on request.

**Art of Photo Playing** by M. M. Mills, paper cover \$12.00: An Exhaustive instruction book, invaluable to beginners; a great wealth of suggestion; 8 x 11, 80 pages.

**Church Music** by Edmund S. Lorenz, \$3.50: Arranged by topics, biographical suggestions, history, philosophy, psychology, everything to interest the church musician; 5 1/2 x 8, 466 pages, 1923 edition.

**Encyclopedia of Music and Musicians** by Waldo Selden Pratt, \$6.00: Revised and enlarged version, 1924; 1,450 articles, 7,500 persons, 235 community records, etc. etc.; 6 1/2 x 9 1/2, 976 pages, illustrated.

**English Church Music** by Gardner and Nicholson, \$4.00: Invaluable information for the student and beginner, refreshing and inspiring for the professional; deals with practical church music at its best; 6 1/2 x 8 1/2, 232 pages, numerous examples.

**First Lessons on the Organ** by Gordon Balch Nevin, \$1.50: "The purpose is to provide a close-knit and systematic approach to the organ, with economy of time and energy; to cover the student's needs during the first year or less;" 9 x 12, 96 pages.

**Gilbert: His Life and Letters** by Dark and Gray, \$5.00: An entertaining, intimate portrait of one of the Gilbert and Sullivan pair; 6 x 9, 269 pages, illustrated.

**Hints on Organ Accompaniment** by Clifford Demarest, \$1.00: Full of practical suggestions, thoroughly illustrated, recommended to beginners especially; 5 x 7, 43 pages.

**History of American Music**, by Louis C. Elson, \$6.00. Invaluable to the musician, packed with information, delightfully written; endorsed by T.A.O. without reservation; 1925 edition, 7 x 10, 423 pages, profusely and beautifully illustrated.

**Modern Organ** by Ernest M. Skinner, \$1.25: Deals with the main features of the successfully artistic modern organ; 7 1/2 x 11, illustrations and drawings.

**Modern Organ Stops**, by Noel A. Bonavia-Hunt, \$2.60: "A practical guide to the nomenclature, construction, voicing, and artistic use" of organ "stops," by one of England's foremost experimenters and voicers; 7 x 10, 112 pages, many drawings; about three weeks for delivery.

**Organ Accompaniment of the Service** by H. W. Richards, \$1.50. **Organ in France** by Wallace Goodrich, \$3.00: A handsome book, a study of French organs, delightful and informative, invaluable to organists; 6 x 9, 168 pages, finely illustrated.

**Organ Lots of Paris** by Frederic B. Stiven, \$1.10: Intimate views and personal reminiscences of famous French organists; delightful book for those who enjoy travel experiences; 5 x 8, 75 pages, illustrated.

**Organ of Twentieth Century**, by George Ashdown Audsley, \$12.50: A master-work by the world's greatest writer on the organ; 7 x 10, 500 pages, beautiful photos and drawings; out of print, only a few books left, price holds only till half are sold.

**Organ Registration** by Everett E. Truette, \$2.50: Practical discussion on all phases of registration, for the serious student; 6 x 9, 264 pages.

**Organ Stops** by George Ashdown Audsley, \$2.50: The organist's one indispensable book by the world's master of organs, illustrated, every register from Acuta to Zinken described; 6 x 9, 294 pages.

**Ornaments in Music** by Harry F. Fay, \$1.25: Explicit illustrations covering the many ornamental grace-notes etc., showing exactly how to play each one; 4 1/2 x 7, 87 pages.

**Practical Church Music** by Edmund S. Lorenz, \$1.75: For church workers and those interested in the spiritual side of church music; 5 x 7, 423 pages, 1909 edition.

**Primer of Organ Registration** by Gordon Balch Nevin, \$1.50: With examples, a practical work; 5 x 8, 95 pages.

**Style in Musical Art** by C. Hubert H. Parry, \$4.50: For serious students of music and professional musicians, an inspirational, informative, suggestive treatise on the structure and spirit of composition; 6 x 9, 432 pages.

**Technique and Art of Organ Playing** by Clarence Dickinson, \$6.00: First 54 pages give illustrated instructions, and then follow 201 pages of exercises and pieces with instruction; to be reviewed later; 10 x 13, 257 pages.

**Voice Production, Fundamentals of**, by Arthur L. Manchester, \$1.25: Invaluable lessons in tone-production for the choir-master, whether with child or adult choirs; arranged in lesson form, illustrated adequately with examples; a book that can form the basis of choir work for a period of years; 5 x 8, 92 pages.

## REPRINTS

**Bach Choral Preludes for Liturgical Year**, by Albert Riemen-schneider, gratis on request with any other order: An index of these famous choralpreludes, giving German original text with cross-index covering three famous editions, and two, three, or four English translations of the German original, showing how to use each Choralprelude in the church services; imperfect pamphlet, 7 x 10, 6 pages.

**Specification Form**, by T.A.O. Editorial staff, gratis on request with any other order, gratis to builders and organ architects at any time: Full instructions how to typewrite Specifications in the Form devised and adopted by T.A.O.

**Tone-Production Lessons for the Choirmaster** by Arthur L. Manchester, 30c: Twelve practical Lessons, 24 exercises, of in-

calculable value in showing the choir-master how to improve the tone of his choir, whether senior or junior, mixed voices or boy-choir; pamphlet 7 x 10, 25 pages.

**Widor "Symphonies" Program Notes**, by Albert Riemen-schneider, 20c: Detailed Notes on each movement of the ten "Symphonies" for organ by Widor, written with explanatory preface by the foremost Widor pupil; pamphlet 9 x 12, 7 pages.

## MUSIC

**Bach: Forty-eight Preludes and Fugues**, four books of music and text, \$5.00 complete: The immortal "well-tempered clavi-chord," for piano, new edition, the world's greatest studies for finger training, especially valuable to organists.

**Swinnen (Firmen): Pedal Cadenza for Widor's 5th "Sym."** Allegro, 40c: Invaluable practise material, adds brilliance to a concert program; 4-page insert for your copy of the "Symphony." (Requires 32-note)

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**Photographs of British Consoles and Cases**, by Gilbert Benham, British photographer to T.A.O., 2/6 to 6/6 according to size: Hundreds of subjects available, mostly 6 1/4 x 4 3/4; console photos with every stop-knob inscription readable under a glass; write to Mr. Benham direct at Benham Church Lodge, Barnet, England, and say what photos you are interested in; mention T.A.O.

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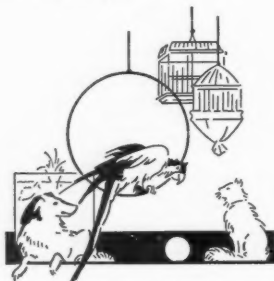
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gigantic technics as the concert platform is already familiar with. Instead, he comes with a message of his own cheerful, happy, musical programs; the more largely those programs are built of his own compositions, the more successful will be his mission in America. His EVENING REST is a beautiful thing, not profoundly scholarly, but sincerely musical and beautiful; his SPRING SONG all of us already know; but his encore, the SCHERZO, was the best thing on the program. Concert organists should add EVENING REST, SCHERZO, CONCERT RONDO, in B-flat, and MORCEAU DE CONCERT in E, to their repertoire at once, if these old and new works are not already in use.

Dr. Hollins showed considerable courage in discarding all assistance at the console, after being escorted there by Dr. Russell. His registration was most largely by pistons, with surprisingly frequent use of hand-selected registration from the stop-tongues immediately to the left; he was able to select individual stops from any location whatever, and did on various occasions glide his hand swiftly across the whole-stop jamb, while playing to select one or two special stops. A gigantic console, such as the Wanamaker, offers a tremendous problem even to a man with two sharp eyes; we can the greater appreciate the achievement of Dr. Hollins. And indeed an auditor, in receiving the great gift of Dr. Hollins' music, feasts upon the greatness of the gift and the achievements it represents, not turning his mind at all to common matters of technic and mechanicals.

We welcome Dr. Alfred Hollins with warmest appreciation. We could wish him no greater happiness than the full realization of the affectionate esteem with which he will be received everywhere in America.



#### PERSONAL NOTES

PAUL A. BEYMER, formerly of St. Matthew's, Wheeling, W. Va., has been appointed to succeed Mr. Carleton H. Bullis in the Temple, Cleveland, Ohio; Mr. Bullis is spending the season in the East. Mr. Beymer was director of the Women's Club and gave several concerts each season; he leaves a new Skinner in St. Matthew's and has a new Kimball in the Temple.

JOHN BLAND, eminent vocalist and choir-master, has opened a new studio at 157 East 37th Street, New York City. Mr. Bland's Calvary Choir has long been famous among the City's boychoirs.

HARRY EYRE BROWNE, one time organist for Beecher and Talmadge, at Plymouth Church, Brooklyn, in its palmy days, died Sept. 25th in Brooklyn at the age of 79, with 64 years of service as a church organist.

L. G. del CASTILLO of Boston combined business and pleasure on a trip to New York City when he inspected the City's newest theater organs.

MISS CECILIE CLOONAN, of Pontiac, Mich., has returned from a three-month stay in Paris, studying with Dupre and Widor, and "enjoying it all immensely."

ARTHUR G. COLBORN, of Stapleton, Bristol, England, began the season's recitals early and right, by using Federlein, Macdougall, and Woodman to represent American organ literature on his British program of Aug. 23.

DR. GEORGE HENRY DAY began the season in Christ Church, Rochester, N. Y., with his 56-stop organ revoiced by Buhl & Blashfield, under the personal supervision of Mr. Blashfield himself; a Gross Gamba was added to the Great. Dr. Day's choir of 65 men and boys will give regular musicales during the season. In spite of Dr. Day's pernicious practise of reading aloud T.A.O. Editorials to his patient wife and family of four defenseless kiddies, "all continue to enjoy the best of health."

DR. ROLLAND DIGGLE went into the wilds of Canada to bring his wife and family

of one important daughter back to Los Angeles, and failed to include N.Y.C. in his trip—for which not one of T.A.O. office force has yet forgiven him.

ROWLAND W. DUNHAM is in charge of the music in Fountain Street Baptist, Grand Rapids, during the absence of his friend Mr. Emory L. Gallup who is in Europe for a year.

WARREN HACKETT GALBRAITH is now organist of Christ Church, Greenville, S. C.

EMORY L. GALLUP of Fountain Street Baptist, Grand Rapids, is spending the year in Europe, chiefly Paris, for study and observation.

HAROLD GLEASON of the Eastman varied organ interests in Rochester, N. Y., spent the summer in Europe in studying organs and observing organ building there.

MISS HELEN E. HILL has been appointed to succeed the late Mr. Charles W. Shannon as organist of the First Parish, Saco, Maine.

The 3-m Estey is the gift of Mr. Shannon's brother in commemoration of his 40 years as organist there.

C. DELLO JOIO's band composition THE BELLE OF MEXICO was played during the summer in New York City by the "Mayor Hylan Peoples Concerts" band under Pilzer.

FREDERICK W. LESTER, for 35 years organist of the United Congregational Church, Norwich, Conn., died Sept. 15th.

FREDERICK C. MAYER of West Point is the author of a pamphlet on the new Carillon for the Park Avenue Baptist Church, New York, which was made to his specifications and for which he went to England on a trip of final inspection before the bells were shipped to America.

Mr. Mayer is having additions made to his famous West Point organ—the instrument which the late Dr. Audsley called the finest church organ in the world.

MISS FRANCIS MCCOLLIN of Philadelphia has announced a series of informal Musical Talks, with class and individual lessons on her specialties of ear training, musical appreciation, etc. There are 19 lectures in the series.

HUGH PORTER, who deserted Chicago to adopt New York as his field, had a busy Chautauque summer, with many flattering tributes to his success. In New York he has already found several coveted positions, which he took to himself and will successfully keep.

ERNO RAPEE who once made audiences happy in the Capitol Theater, New York, with his conducting, is now showing the Germans how to do the same thing in the Capitol Theater, Berlin.

ALBERT RIEMENSCHNEIDER's summer course and classes on Bach and Widor were filled to capacity. Mr. Riemenschneider has transferred his affections from Euclid Avenue Baptist to Calvary Presbyterian, without leaving Cleveland, nor deserting his major activities in Baldwin Wallace Conservatory.

WILLIAM ROCHE reproaches us for failing to give all the news about his New York-Philadelphia trip. Well, it's his fault; we won't be held responsible. He also went to Atlantic City for the Bathing Beauty Contest. Since his Ford cost him only \$13. up and \$17. down for gas and oil, we can guess where he spent his money. But as before said, he and not we must be held responsible for what you now know.

THEODORE STRONG, formerly of New York, now in charge of the Welte-Mignon Studio in San Francisco, gave a radio wedding recital, and included the march. Is this the first time? Dr. Wm. C. Carl played a long-distance wedding service some years ago but that was before broadcasting. Any earlier record? Mr. Strong has been busy substituting for busy Californians, and entertained the Guild at the Studio late in September.

IRVIN TALBOT, who deserted Chicago to come to New York as Rivoli conductor, has been induced to take charge of the music in the New Mosque Theater, Newark, N. J. For eight weeks during the late summer Mr. Talbot was guest conductor in the Metropolitan Theater, Los Angeles, Calif. At present Mr. Talbot is living in the Riviera Hotel, Newark, N. J., where his friends may address him.

EVERETT E. TRUETTE after 28 years at 218 Tremont Street, Boston, has moved to 295 Huntington Avenue, where he has a larger studio and an ideal location to house his 3-m studio organ.

A.G.O. FOLLOWING is the list of successful candidates for the recent Guild Examinations; of the 17 Fellowship candidates the following 8 passed:

Wm. S. Bailey, Macon, Ga.  
Ida M. Ermoie, Baltimore, Md.  
Gladys Hollingsworth, San Diego, Calif.  
Ernest M. Ibbotson, Detroit, Mich.

Charles H. Marsh, Redlands, Calif.  
Willard Sekberg, New York, N. Y.  
Virginia Carrington Thomas, New York, N. Y.

Ernest Mark Wisdom, Detroit, Mich.  
Mr. Bailey won the Estey Prize for the highest marks made in the paper-work. Of the 76 Associateship candidates the following 45 passed:

Eleanor Allen, Topeka, Kan.  
Helen Oliphant Bates, San Antonio, Tex.  
Isaac L. Battin, Swarthmore, Penna.  
Laura Louise Bender, Cleveland, Ohio.  
Dorothy E. Berry, New Milford, Conn.  
Mrs. Harry K. Brown, Hollywood, Calif.  
Mary Frances Cash, Winston-Salem, N. C.  
James Stuart Constantine, Oberlin, Ohio.  
Karl E. Crilly, Brooklyn, N. Y.  
Ruth Anna Duncan, Winston-Salem, N. C.  
Flora E. Dunham, East Rutherford, N. J.  
Gladys Foulke, Painsville, Ohio.  
Mattie K. Gerberich, New York, N. Y.  
Joseph H. Greener, Everett, Wash.  
Leslie Grow, San Mateo, Calif.  
Henry Hallstrom, San Francisco, Calif.  
James Harrison, Kingston, Penna.  
Daisy M. Herrington, Madison, N. J.  
Grace Kent, New York, N. Y.  
Maurice Kirkpatrick, Riverside, Calif.  
Katherine Letcher, Cincinnati, Ohio.  
Howard A. Love, Detroit, Mich.  
Charles T. Maclary, Collingswood, N. J.  
Carl S. Malmstrom, Wausa, Neb.  
Sister M. Marian, O.S.D., Detroit, Mich.  
Ethel Markham, Marshall, Mich.  
Charlotte Mathewson Lockwood, New York, N. Y.

Edith F. McIntosh, Rockville Centre, N. Y.  
Katherine C. Melcher, Mt. Clemens, Mich.  
Dorothy Meyer, Woodside, L. I., N. Y.  
Anna May Monroe, Philadelphia, Penna.  
Julius H. Oetting, St. Louis, Mo.  
G. Calvin Ringgenberg, Albion, Mich.  
Earl G. Rodgers, Rhinebeck, N. Y.  
Theodore E. Schulte, New York, N. Y.  
Marjorie Riggin Seybold, Camden, N. J.  
William C. Schroeder, Brooklyn, N. Y.  
Matthew M. Sloan, Rome, Ga.  
Ruth Alma Sloan, Detroit, Mich.  
Flavella, Stockton, Winston-Salem, N. C.  
George Wm. Volkel, New York, N. Y.  
Stanley Wartenberg, Brooklyn, N. Y.  
Raymond White, San Francisco, Calif.  
Mary Minge Wilkins, Washington, D. C.  
M. Emmet Wilson, Chicago, Ill.

"With a view to the guidance of future Candidates, and the enlightenment of those who failed, the Examiners have written reports of their impressions. These reports are founded upon sound judgment and a kindly interest in the Candidates.

"Here are some reflections upon the recent examinations from the standpoint of an examiner in work at the organ:

"In the first place let me say that as a whole the Candidates were better prepared than in most previous years, with a better understanding of the requirements.

"Little need be said of the playing of the prepared pieces. These as a rule have always been acceptably done, and when a Candidate has failed in these it has meant unfitness throughout.

"It is the remaining tests that stir the souls of the Examiners and of these I wish to speak.

"Aside from the trio to be read at sight (usually well done) the average in these tests has always been poor, and this year is no exception.

"Score reading seems to me a very practical thing, something any organist should be able to do easily and fluently at any choir rehearsal. It would be a serious handicap to any choir to have it done as it was by most candidates at the recent examinations.

"Candidates for Fellowship may say that the use of the C-clef for Alto and Tenor parts is no longer practical—they never find it in music for choir. This is true, but a Fellow should be a musician of wide experience. We expect of him a little extra knowledge. He might have to read an orchestral score in a pinch, where the Alto and Tenor clefs are always used.

"The transposition (better than usual) still leaves much to be desired. A Candidate for Associateship, holding a church position, should be able to transpose a simple chant or hymn-tune without question, and when he can do it readily and easily, as all in the day's work, this test will have no terrors for him.

"The test in which Candidates make the poorest showing is the harmonization of the given melody. Not over two Candidates in New York did it well. The failure here is in musical thinking—the ability to grasp harmonies consecutively and in groups.

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### SUBJECTS

Abyssians  
Achula  
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Accessory Stops  
Accordion  
Acoustic  
Acute  
Adagio  
Adieu  
Aeolian  
Aeroplane  
Aesthetic Dancing  
Aesop's Fables  
Africa or Cannibal  
Aftermath  
Agitation  
Agitato  
Agony  
etc.

### SUBJECTS

Baby Cry  
Brass Band  
Bumps and Falls  
Burlesque  
Calisthenics  
Cannon Shots  
Cat Meow  
Clock Strike  
Coquetry  
Court Scenes  
Cuckoo  
Dog Bark  
Embarrassment  
Fade-Outs  
Flash-Backs  
Flirting  
Frogs  
Ghosts  
etc.

The first column gives a reproduction of the actual index; the second gives subjects picked at random from two pages of the index: together they show the marvelous wealth of material in the book. We unhesitatingly recommend it to all beginners in theater work, to all who contemplate theater work, to all who would more intelligently enjoy the theater, and to all theater organists who feel the desire to keep themselves ever young, ever interested in their delightful art. Not an unusually large book, not unusually well printed; but worth five times its price.

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"In the same category fall the modulations for Associates and the improvisation for Fellows. We have a right to demand that the modulations should be made in a musical fashion, as they should be in any service. Possibly one or two in New York met this test as it should be met. The Candidates for Fellowship showed the usual weakness in improvisation. Too little attention is paid to this in this country. It is a matter for continual training and hard work.

"The whole moral of the situation is that many candidates come to the Guild Examinations without adequate preparation. In a sense one should not PREPARE for an Examination. It is not something that can be done quickly or hurriedly. If one has gone through the years of necessary study, training, and experience, the Examination may follow as a matter of course. The Guild Examinations demand a well rounded musicianship, and it is as an incentive to attain this that they have their greatest value."

(Signed) Samuel A. Baldwin,  
Charles H. Doersam.

"Careful preparation by Candidates for the Fellowship Examination was quite generally indicated by the papers as submitted to the Examiners. There were several cases of excellent musicianship indicated by the working of some papers.

"The short-comings of unsuccessful Candidates were evinced in answers to various questions; but there was a general lack of musical invention shown in the treatment of the Ground Bass. Attention of Candidates to this form of composition is strongly advised by the Examiners.

"The Paper-work of Associateship Candidates gave the impression of insufficient preparation. Some Candidates who passed or failed by narrow margins showed evidence of latent talents which should be developed by further study.

"Counterpoint: Those who passed in this item showed on the average a fairly good conception of the subject. Those who failed seemed to have little or no idea of the subject. In this connection it may be stated that some Candidates' knowledge of the Alto and Tenor Clefs was very hazy.

"Fugal Answers: A remarkable ignorance was shown by a number of Candidates concerning the principles of fugal response. Intelligent study of organ fugues should result in a better understanding of their construction. Future Candidates are advised to study fugues with more analytical attention.

"The Harmonization of a Melody was one of the weak spots in the paper-work. With a few exceptions the harmonization showed little musical imagination, and the melodic flow of the added voices was at times sadly lacking. The same general criticism applies to the Unfigured Bass.

"The Figured Bass was generally correctly done; such mistakes as were shown appearing in the use of dissonances in harsh positions. Many Candidates seem unable to hear what they write.

"The completion of a musical sentence showed lack of melodic invention and failure to appreciate the necessity for a good bass.

"While the Examiners of paper-work kept in mind the fact that they were not judging Composers, they did expect a musicianly facility in four-part writing.

"The Examiners recommended more serious study of Harmony and Counterpoint before attempting the Guild Examinations."

(Signed) Frank L. Sealy.

R. Huntington Woodman.

The Examinations for 1926 are scheduled for May 13th and 14th; fees are \$20. and \$15. for Fellowship and Associateship respectively. Test pieces are Bach's little Gm Fugue and Widor's Finale from the Second "symphony," for Associates; for Fellows: Bach's Passacaglia, and Hallin's Cm Overture.

TEXAS Guild Chapter announces the following officers:

Dean: Mrs. James L. Price, A.A.G.O.

Sub-dean: Carl Wiesemann

Secretary: Mrs. Ada Sandel Knauer, A.A.G.O.

Treasurer: Mrs. Walter Alexander

Registrar: Mrs. Brice Twitty

The first meeting was held in the Y.W.C.A., Mrs. Price presiding. Mr. Wiesemann was made chairman of the recital committee, with the first of the regular monthly recitals announced for Oct. 17th in St. Matthew's Cathedral. Oct. 14th a luncheon was planned in honor of Mr. Clarence Eddy who was in Dallas.

REV. J. F. OHL, D.D., Mus. Doc., chairman of the United Lutheran Committee on

Architecture, gives us the additional information that his friend Dr. H. Alexander Matthews, who received the Mus. Doc. degree from Pennsylvania University recently, was first honored by that degree from Muhlenberg College, Allentown, Pa., Dr. Ohl's Alma Mater. We appreciate and give space to this additional information.

CATHOLIC Liturgical Music is the theme of a course in the College of the Sacred Heart, New York City, in the Pius X. School of Liturgical Music; the Course includes Gregorian Chant, Harmony, Violin, Organ, Choir Practice, etc.

HERBERT STAVELY SAMMOND, of the Middle Collegiate Church, New York, substituted for Mrs. Bruce S. Keator, during her prolonged summer abroad, in the First Methodist, Asbury Park, N. J., where in spite of summer weather he maintained active attractions and had the auditorium packed to overflowing on various occasions, with presentations of cantatas and special musicals. Mr. Sammond is director of the Morning Choral, Brooklyn, the Oratorio Society, Elizabeth, N. J., and Spring Lake Choral.

GEORGE LEE HAMRICK was guest organist for the opening of the Robert Morton organ in the Riviera, Detroit, Mich.; Miss Nina Griffin is stated organist.

NEW YORK imports Los Angeles in the form of Mr. Herman Heller to direct the music of the Warner Theater, formerly the Piccadilly, Broadway at 52nd Street.

THE MISSOURI Theater, St. Louis, took an 8-page newspaper supplement to announce its resources for the entertainment of the weary populace; Mr. Joseph Littan, who made his fame first as conductor of the Rivoli and Rialto orchestras, New York, is the Missouri conductor, and Mr. Milton Slosier is its equally famous organist.

## BOSTON

by

HAROLD F.

SCHWAB

Official

Representative



WE HAVE all taken vacations of one sort or another. How much good have they done us? Have we merely acquired a habit of following the line of least resistance that makes work doubly difficult when it again demands our attention: have we worked all the harder to accomplish that for which there was no time during the winter season; or have we sought differeit surroundings at least part of the time, enjoying changes of scenery, association, and atmosphere in some degree without breaking entirely with regular work?

Mr. Raymond Robinson and Mr. Homer Humphrey visited Paris and coaxed with Bonnet. Mr. Francis Snow lived in the country or at the beach, journeying to the Hub for Sunday services.

And some of us who are not claimed by summer services of our own have gotten into harness made for someone else and have enjoyed a different church, in the neighborhood or in a distant part of the country. This first-hand dealing with the problems of a brother organist, learning a different service, working with another organ than our own can be a fruitful source of ideals to carry back to the old task.

## DENVER and BOULDER

By FREDERICK J. BARTLETT

Official Representative

AMONG vacation visitors were several of prominence: Mr. Schmidt, pianist; Prof. MacDonal of Wellesley; the music faculty of Oklahoma University; and Prof. Hywel C. Rowland, new head of the music dept., University of North Dakota. At the Chautauque, the list of pianists, violinists, and singers, included some of the best talent in America. Several new organs have been ordered for this district; the largest order being for six large Wurlitzers for Paramount houses. This deal was consummated by George E. Levy, western representative for Wurlitzer Co.

The new 2-17 Austin was opened at Sacred Heart Church, Boulder; Dr. Frank Wilbur Chase of the University played the inaugural recital.

## DETROIT

by

ABRAM

RAY

TYLER

Official

Representative



YOU wouldn't, Mr. Editor, expect an organist to give a musical service before last Sunday in September. Why expect a Correspondent to find News. I'm like the army trumpeter, "I can't get em up, I can't get em up, I CAN'T get em up" to furnishing me news yet. But this much I do know. Detroit is going to have an orgy (yep, a pun) this winter, fine new organs, and old ones brought up to date, galore. First perhaps in importance is the new Skinner at the Jefferson Ave. Pres. (one of the most churchy Gothics conceivable, the ideal home for a glorious instrument); a hundredstep Austin, in the New Metropolitan M.E.; a rebuilding of the Moller in the North Woodward Congregational, which is to be played by Mr. Wayne E. Frary, the talented Riemenschneider pupil who has been for the last few years at Wesley Methodist. His predecessor Mr. Russell Gee is, I understand, to be Professor of Organ at the Women's College, Painesville, Ohio.

Why, oh why do not organ builder's have their work ready on time, as do other contractors? I understand only one of the above new instruments is ready, yes even ahead of the building. Well perhaps I am captious, but, I happen to believe that not even an organ builder should promise anything he cannot deliver according to specification, and schedule.

Calendar of First Baptist contained: "The church is delighted to welcome back to the city, and to our Church, Mr. Ralph Calder who has spent the year in special study in architecture, in Europe. He will resume his duties . . . Oct. 4th. The Music Committee and the entire Church appreciate the splendid service rendered during Mr. Calder's absence by Mrs. J. Frederick Reinhardt."

Wesley M.E., bereft of its talented Wayne Frary, has engaged A. Bernard Low of the Grosse Isle church.

## LOS ANGELES

by

ROY L.

MEDCALFE

Official

Representative



FRED B. SCHOLL, Grauman's Egyptian Theater, Hollywood, has resigned, to take an extended trip through the east.

Dr. Ray Hastings, Temple Baptist, played the dedicatory on the new Marr & Colton at Vermont Ave. M.E. and opened the new Estey at Beverly Hills Community Church. Mrs. Paul Taylor, a pupil of Dr. Hastings has been appointed regular organist at the Beverly Hills Church. Mrs. Carl Admire, also a Hastings pupil, is now at the First Christian Church, L. A.

Rev. A. G. H. Bode, organist and rector of St. Michael's, Anaheim, gave a dedicatory in the Episcopal Church of the Redeemer, east Los Angeles.

Carrie Jacobs Bond was given a birthday reception at the home of Mrs. Rollin B. Lane in Hollywood. Three hundred friends of Mrs. Bond attended to extend birthday greetings.

Arthur Cannon, for several years at Hoyt's Theater, Long Beach, has joined the West Coast ranks and will work at one of the Orange County Theaters. Miss Mary Ruth Ingraham, formerly of Ebell Club Theater, succeeds Mr. Cannon.

Duke Wilson is now organist at the Rosemary Theater, Ocean Park. There is royalty even among organists.



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According to new rules submitted to the theater managers for approval Los Angeles organists will not be required to play vaudeville acts in the future. This ruling will certainly be enthusiastically appreciated by both organists and performers.

Mrs. Harry K. Brown, pupil of Harold Gleason and other Eastman School organists is now playing at the new Wilshire Boulevard Congregational, Los Angeles.

Frank Lentermann is playing at the new Alexander in Glendale. The excellent installation of this small unit deserves appreciative mention. The division is good and the chambers are placed on the sides of the proscenium at about stage level instead of being hidden in the attic.

L. Earl Abel, formerly at the California, presents a new waltz-ballad song, usable for organ work, *EVENING BRINGING DREAMS OF YOU*, published by Forster.

Frances Tipton, recently returned to Spokane after playing at several Southern California Theaters, is now supervising the organizing of an Organists Club in her city during the hours she is not playing the big Kimball at the Clemmer Theater.

Edw. C. Hopkins, Pasadena, who both builds 'em and plays 'em, is now accompanying the pictures and vaudeville at the Rivoli.

Reine Becker, past president of the L. A. Theater Organists Club, is now playing at the Ravenna.

Duncan S. Merwin, Lincoln Ave. M. E., Pasadena, presided at the new Spencer 3-16 during the evening of music at the new Scottish Rite Cathedral. The organ and a splendid piano were presented to the Cathedral by one of the members.

Price Dunlavy of Hollywood and John Hill of Beverly Hills have recovered from the cuts and bruises wished on them when one of those women drivers struck Price's sedan. They had all the thrills of the excited mob, the ambulance gong (piston No. 2) and the grimace mood of the emergency hospital.

Maud Fauver has been elected Secretary of the L.A.T.O.C. to fill the unexpired term of Harry Pyle, resigned. Many new members are being enrolled.

Herbert Kern, for several years at the Criterion, is now playing at the new Boulevard Theater, a West Coast house.

## PORTLAND

by  
**FREDERICK W.  
GOODRICH**  
Official  
Representative



THE new 3-m Kimball for the Catholic Cathedral of Immaculate Conception will be installed in the new building in time for Christmas; your Representative has been organist of the Cathedral for the past eighteen years.

The new organ in the Episcopal pro-Cathedral of St. Stephen was dedicated by Carl Denton's short program. It is a very satisfactory installation by the Gunther Co.

of this city. Mr. Denton was Conductor of the Portland Symphony Orchestra from 1918 to 1925.

The Congregation Temple Beth Israel is about to erect a new and beautiful building to replace the edifice destroyed by fire.

Clarence Eddy gave a recital on the reconstructed organ of the new Rose City Methodist; the church is a fine building in one of the best residential districts of the city and Dr. Youngson, pastor, is an enthusiastic supporter of things musical. The organ reconstruction was carried out by the Gunther Co. of this city and was made possible by the munificence of Eric Hauser, one of the prominent business men of Portland.

A new Episcopal Church to replace the old and temporary church of St. Mark has been erected in the northwestern part of the city, a handsome building of brick and stone in the mediaeval style. The organ is being reconstructed by the William Wood Organ Co.

A new Hippodrome Theater is to be erected on Broadway for the Ackerman and Harris interests. Excavation is starting this week. The theater will seat 2500 people and contain a fine organ.

The Sunday afternoon Municipal concerts in the Public Auditorium will start next month. These concerts have now been given at fifteen cents admission for several years past and many thousands of Portlanders have learned to appreciate the music of the great organ which always forms part of the program. Your Representative gave a recital to about six thousand people in the Auditorium on Labor Day, preceding the meeting at which Vice-President Dawes was the speaker.



## SEATTLE

by  
**FREDERICK C.  
FERINGER**  
Official  
Representative

EDWIN FAIRBOURN has left Pilgrim Congregational to take charge of the ivories and ebony on the new big organ at the First Presbyterian in Tacoma.

Mr. Arville Belstad is to be congratulated upon his appointment to Plymouth Congregational.

St. Marks Episcopal, Tacoma, recently celebrated the opening of their new organ; Mrs. Emmet A. Gragg, organist.

Mr. Carl Paige Wood gave a recital for the summer students at the University. Mr. Wood's program was one of the most interesting given in the Northwest for some time. Barnes' SECOND "SYMPHONY" was one of the high spots of the program.

Your Representative gave a recital on the Kimball in the Elks auditorium, broadcast by KFOA. SUITE GOTHIQUE by Boellmann, FINLANDIA by Sibelius, and Hugonottes overture were the larger numbers on the program. He was assisted by the Elks male quartet of which he is the conductor.

## WASHINGTON

by  
**THOMAS  
MOSS**  
Official  
Representative



MANY local organists have had their first experience recently playing for the radio. WCAP is broadcasting a series of organ recitals on Friday evenings from different churches, while WRC is presenting daily programs at noon from the Skinner in First Congregational. The programs have displayed a wide range of organ literature; some, however, not calculated to increase the general interest in organ music. The splendid opportunity given by these two local broadcasting

stations should not be lost by those taking part to foster a greater love for organ music. This can be accomplished by a liberal sprinkling of arrangements of well known tunes along with the more legitimate and interesting organ numbers. It is unfortunate that the hour at which WRC gives its program is not altogether a satisfactory one for listening in.

PLEASE keep your address correctly recorded with our Subscription Office, at 467 City Hall Station, New York, N. Y. Under the current postal rules it costs a maximum of 40c (and a minimum of 21c) to handle one case of an incorrect address that a subscriber has allowed to stand for just one issue. And we receive for that one issue from the subscriber only 16 2/3 c. Please remember that our envelopes are addressed anywhere from 8 to 21 days in advance of the delivery of the magazine, and accordingly kindly send your address changes just as soon as your new address has been determined. For all of which the Poor Subscription Clerk thanks you in advance.

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State of New York } ss

County of New York } ss  
Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhrman, who, having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher Organ Interests Inc., New York, N. Y.; Editor T. S. Buhrman, Managing Editor none, Business Managers none.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) Organ Interests Inc., F. B. Buhrman, Richmond, N. Y., and T. S. Buhrman, Richmond, N. Y.

3. That the known bondholders, mortgagees, and other security holders, owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) none.

T. S. Buhrman, Editor  
Sworn to and subscribed before me this 30th day of September 1925.

[seal] Wm. Leslie Conner  
(My commission expires March 31, 1926.)

## SKINNER OFFERS RADIO SERVICE

AFTER three seasons of broadcasting organ music from the Skinner Studio, New York, the Skinner Organ Co. now offers a service of advice and supervision to organists and churches desiring to broadcast, the only condition being that a Skinner organ be used. Mr. Fay Leone Faure, who has been in charge of all broadcasting from the Skinner Studio in past seasons, is in charge of this new service to owners of Skinner organs. His announcement says that organ broadcasting "requires a special registration, special apparatus, and a special form of program if it is to be well transmitted and received. To all Skinner organ installations we offer this special service gratis, our only charge being for the rental of special apparatus and this is only a nominal one."

## NEW YORK S.T.O.

THE October business meeting accepted several Associate members, voted to hold its Examinations in January, planned a social meeting for Nov. 5th in Loew's New York Theater, and committed its Exam. correspondence to the tender mercy of its Secretary, Box 118, Station O, New York City, from whom information can be obtained.

## MISS LANG BROADCASTS

WBZ presents Miss Edith Lang Nov. 4th at 9:00 p.m. Her program includes: Tannhauser March; Peer Gynt Suite; Valkyries Ride; Londonderry Air; Franck's Fallen Heroes; Liszt's Hungarian No. 2; Grieg's Spring Song; Spence's Song Without Words.

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